

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

MONTHLY JOURNAL

VOL. 14.—No. 6.

NEW YORK, MAY, 1886.

Price 35 Cents.
With 11-page Supplement,
including Colored Plate.



THE COBBLERS. BY EDGAR M. WARD.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE ACADEMY EXHIBITION.

THE ACADEMY EXHIBITION.

THE sixty-first annual exhibition of the National Academy of Design, while at first sight it may seem little, if at all, better than that of last year, is yet very creditable when one considers that a large share of the works exhibited is by new men, many of whom were lately, or still are, pupils in this city or in Munich or Paris. The older element is conspicuous by its absence. Of the men who used to exercise their prescriptive right to the walls of the Academy, not only by putting their own pictures by the half dozen on the line, but by filling the remaining space with the efforts of their pupils and their younger relatives, few this year make any showing at all. There is no "picture of the year" in the Academy

this season. It may be reserved for the American Art Galleries, to which, no doubt, much good work will be drawn through the liberal prizes offered.

None of the pictures by Mr. Inness will add to his reputation. The best and largest of them, which occupies the place of honor in the south gallery, "In the Woods," is little better than scene-painting; the rocks might be papier maché; the tree-trunks nothing quite so substantial. His "Sunset on the Sea-Shore," in the west gallery, would almost seem to suggest loss of the sense of color. Mr. Inness must look to his laurels.

Perhaps the most thoroughly satisfactory landscape in the exhibition is "The Deepening Shadows," by Charles H. Davis, in the south gallery. It is the property of Mr. Thomas B. Clarke, who seems to have an unerring instinct for the best American pictures

in the market. A very charming picture, not far from Mr. Davis's landscape, is "The Close of Day," by Robert C. Minor; so good in composition, charming in sentiment and glowing in color is it, that we remark with regret that the paint has already cracked, a circumstance, by the way, which adds to its fanciful resemblance to the work of an "old master." We will not attempt to analyze Mr. Minor's method of painting, but it would seem impossible that *such* tone on a new picture as we find here can be permanent. It is of the kind that ordinarily is seen in a work a century old.

Eastman Johnson's "Portrait of Dr. Dalton" gives a well-painted head, full of character; but the hands are strangely slighted. Swain Gifford's "Mosque of Abd-El-Rahman, Algiers," shows the white walls of the mosque in the middle distance against a warm, hazy sky, and a streak

of the deep blue Mediterranean. It is a clever bit of Eastern landscape of rich and pleasant tone. His other pictures are quite equal to his high average.

Thomas W. Shields fills the space above the door at the head of the stairs with an immense painting, "The Sacrifice to Eros." In a park-like landscape, a number of pretty girls, as large as life, are strewing the ground around a marble statue of the little god with an unlimited quantity of florists' flowers. The flowers are too elaborately done, otherwise it is a rather clever painting. There is earnest work in "An August Tide," by Agnes D. Abbott, and work not so earnest, still measurably successful, in George F. Shelton's "Sunny Afternoon," both of which hang in the corridor. In the corridor also is "A Midsummer Sunset," by Charles H. Davis, a landscape of thistles with a clump of black cedars; an excellently painted "Scene on an Ostrich Farm, South Africa," by Rhoda Holmes Nichols, and "Solitude"—bare woods and rocks—by Hamilton Hamilton. "Waiting," by J. G. Melchers, which recalls a little the late George Fuller's method and color, shows a sailor's or fisherman's wife seated in the sand near a group of red-painted wooden cottages. "A Scene in Barbizon," by Carl Weber, and "Tivoli Falls," by Kruseman Van Elten are both fairly good landscapes. Henry P. Smith's "The Last Gleam," which appears to be in the competition for the Clarke and Hallgarten prizes, is a clever, but somewhat heavily-painted landscape, showing the influence of Jacque and Rousseau. Joseph Lauber's "Sister's Spinning Lesson," also declared eligible for those prizes, shows two pretty girls engaged with spinning-wheel and distaff in a room flooded with light entering through a window just behind them. The subject is far more difficult than it looks, which is to say that it has been handled with some degree of success. A very good snow scene is the "Midwinter Evening" of Frederick J. Waugh, showing a country road with snake fence and branches of trees along the way deeply laden with snow. In W. S. Macy's "January in Bermuda," we have a green landscape, a blue-green sea, a sky of quite a different blue, some ladies and children, and, in the middle distance, a couple of cottages white-washed, roofs and all, and blindingly bright. Walter L. Palmer's Italian views "Toward the Lidi" and "Toward San Giorgio" are painted with genuine feeling and with the delicacy and almost the transparency of water-colors. Childe Hassam has "A Rainy Day," apparently in Boston, of no particular merit; and Carl Hirschberg a picture of Decoration Day. In "The Fog-Whistle," R. Cleveland Cox exhibits an honest study of the prow of an ocean steamer ploughing through waters of celadon green, which are effectively contrasted under a gray sky. The drawing of the boat is open to criticism, but this spirited attempt to produce a peculiar and difficult atmospheric effect at sea is highly creditable. All these are in the corridor, as well as "A Study of Pine-apples," by A. Jennie Cox, and "A Wood-road," that is to say, a road through a wood, by J. Francis Murphy; both good studies from nature. Leon Moran's "Interrupted Conspiracy" is full of clever bits, but cannot be considered successful as a whole. A third of the canvas is devoted to the three principal figures, of men in last century costume, excitedly grouped before a door which is being broken in by unseen intruders. There is little in this to criticise but favorably. But it does not connect with the remaining two thirds of the picture, where, in a sort of alcove, several men are dimly seen through smoke and the firelight where they appear to be engaged in making a bonfire of treasonable papers. A fallen chair, very well painted, is intended evidently to unite the composition, but it fails to do so.

In the north gallery, "A Divided Attention," by Percy Moran, is a young lady on a sofa, who, instead of looking at the book which her elder sister holds open for her, is watching a cat. It is smoothly painted in a few pale tones. There is a rather pretty head by E. C. King. "Portrait of a Lady," a symphony in white and yellow, by B. C. Porter, emphatically a work of distinction, is one of the best portraits in the exhibition, and there are quite a number of good ones. Mr. Porter's beautiful subject is descending the last step of a white staircase on to a white rug where there lies a rose, which, next to the beautiful, though somewhat too high color of the lady herself, is the highest point of color in the picture. "A Sheep Pasture," by Lyell Carr, and "Meadow and Stream," by George W. Piggott, are clever studies. Mr. Hovenden's three fish-wives in "The Harbor Bar is Moaning" are three as meaningless figures as we have seen in many a day, not only that, but ugly. Mr. Hov-

enden also has a picture of a comical negro boy composing a letter; but in that the color is unpleasant. "The Summit of Mount Tacoma, Washington Territory," artistically considered, is the best thing we remember to have seen from the brush of Wm. T. Richards. "Something Worth Reading at Last," by Francis C. Jones, shows us the pretty little girl whom he has taught us now to know quite well. She has been rummaging a trunk full of old books, with the result indicated in the title.

Most of the portrait and single figure-painters this year, seem to have been painting in fogs of various colors. Dr. McCosh had himself painted in a pea-green London fog, by J. W. Alexander; a certain young lady in a "Reverie" in a blue-black fog, fell to the lot of J. Alden Weir, and another in a "Brown Study," and a reddish-brown fog, to that of J. Harrison. Notwithstanding the distressing atmospheric conditions under which they were evolved, all three portraits are well painted, Mr. Weir's especially. C. Y. Turner has an amazing composition, presumably drawn from some astounding New England incident of about a century ago—judging from the costumes—which may be epitomized as follows: Europa and the Bull; Europa in Quaker costume, Bull "au naturel"—Puritans out on a jollification taking the place of nereids and sea-gods; all on dry land; very big picture—"Copyright." It is called "The Bridal Procession," and there is much good painting into it. We wish we knew what it is all about.

There is promise in the "Free Kindergarten" of Margaret W. Lesley. The children's heads are honestly studied. As much may be said for B. R. Fitz's "Girl in Alsatian Costume of the Last Century," and the "Washerwomen of Grez," by Leslie Griffin Cauldwell, is also encouraging. "The Race," by Joseph Lauber, shows two little boys in a boat setting off toy sail-boats. It is a good subject well handled. Two badly drawn and badly painted nude figures are dubbed "Arcadia," by Ernest W. Longfellow. Frank D. Millet, in "A Handmaid," has likewise chosen a classical subject, not interesting, but showing good drawing and careful discrimination of values. A good still-life, "Fruit and Wine," by Rosalie Mitchell, would have looked better if the artist had given to it a little more background and of a cooler tone. There are many excellent bits of still life in the exhibition, including "Roses," by Victor Danton, "Apple Blossoms," by Mrs. Julia Dillon, and "Burning Bush," by Miss L. N. Heal. Mr. Blakelock shows in his "Landscape" that he is still improving. Tone is not everything, and we are glad to see that Mr. Blakelock knows it.

G. R. Barse makes a vigorous bid for one of the prizes, with a study of a young lady resting in her studio, surrounded with casts and bas-reliefs, holding her modelling tool in her hand and contemplating the work which she is engaged on. It is called "Contemplation." Another picture of Mr. Barse, in the south gallery, "The Plaster Shop," depends for its human interest on the figure of a gentleman in a great-coat, who is examining a plaster cast. It is rather more finished than the former, and displays the same admirable qualities of a clear apprehension of his subject, and a sufficient mastery of technique not obtruded but turned to the best account. Helen C. Hovenden deserves credit for her portraits of two yearlings, "King B." and "Zara." J. Otis Adams's "Bavarian Wash-day" is a novel variation on an old theme. In it the work is going on in a picturesque nook, hemmed in by three cottages. "The Pleasure Boat," by R. A. Blakelock, is a small bit of decorative painting suitable for the panel of a cabinet. The artist will, most likely, maintain that it is something altogether transcending that description; but, if he has ever seen in nature such an effect as he has painted, he must have been looking through smoked glass at the time.

In the south gallery, Robert Koehler has the most ambitious picture of the exhibition in "The Strike." A crowd of workmen in an ugly temper have gathered in front of the residence or office of their employer who stands on the door-step expostulating with them. Single figures are very good; for instance, that of a striker in the foreground who is picking up a stone. The expressions of the faces are varied and are well rendered. But there is little coherence to the picture as a whole. The artist, evidently, has had to devote his whole attention to each separate incident in turn, and was unable to grasp the subject in its entirety. Mr. Koehler has but to persevere, however: great things may confidently be expected of him. "Mother and Child," by J. Carroll Beckwith, is pretty in sentiment; but, in aiming at simplicity in treatment, he has failed to produce the relief of modelling. The best genre, perhaps, in the entire exhibi-

tion is "The Blessing," by Edgar M. Ward. It shows a humble cottage interior, probably in the Tyrol. A boy is seated at a small table, upon which is a very frugal repast, and near him is standing an elderly woman in the attitude of prayer, which is repeated by the child. The sunshine streaming through the open window fairly fills the room, bringing out in strong relief an old blue Nuremberg jug on the broad window-sill. Rarely have we seen the atmosphere of a room so well represented. The whole picture is vigorous and truthful, painted with directness and in the simplest way. An admirable bit of skilful workmanship is seen in the management of the open window through which one sees the wood of the casement; but, in one's admiration of the technical skill displayed, one does not lose sight of the simple story of the canvas. For the purposes of illustration we have found another picture by Mr. Ward—it is in the north gallery—more suitable for reproduction in *The Art Amateur*.^{*} This, too, is a thoroughly creditable painting. Like "The Blessing" it tells its simple story directly and well. Those "cobblers" are really working. You can imagine the swing of the hammer of the younger man and almost hear the scraping of the tool of the elder one as it touches the leather he is cutting. The light, too, is admirably managed, and the humble scene of dignified labor is actually before you.

Bolton Jones's "September," though somewhat harsh in color is truthful. It shows a bare, rocky hillside with stone walls crossing with picturesque irregularity. "A Cosey Corner," by Mr. Millet, is much more agreeable than his classic "Handmaid." Its subject is a girl in a Dolly Varden dress ensconced in an old-fashioned chimney-corner, roasting apples. "A Veteran of the Woods" is a vigorous study of an old birch-tree, by Arthur Parton. Geo. B. Butler, Jr. has a strong, though apparently unfinished, full-length study of "An Italian Peasant" girl. Wm. H. Lippincott's "Maiden Fair" is fairly named and is one of the best portraits in the south gallery.

Walter Sanford's hard-featured "Lace-Maker," catalogued—perhaps with humorous intent—as a "Law-Maker," impresses one, on entering the west gallery, as a good rendering of lamplight effect. F. S. Church's "Pegasus Captured" is a new fancy, with the delicate decorative scheme of color to which he has accustomed us of late. The subject is a comely maiden in pink holding a bunch of roses behind her back, a slight indication of a white horse, with wings, following her, smelling at the posy, in a purely ideal landscape. There is something very charming about this pretty whim in pink and white.

Horatio Walker's "Swine and Swineherd of Acadia" shows careful studies of animal forms. W. A. Coffin's "Moonlight in Harvest" is a successful painting of a difficult subject. The only fault seems to be that he has used too much black or dark brown in obtaining his grays.

Siddons Mowbray, an artist of uncommon talent, who has lately returned from Europe, sends under the title "Made Captive" a fanciful representation of fairies and a satyr seen through a prism. Jennie D. McCarty's "The Homeward Road"—two old wood-gatherers; one resting against a wall, the other toiling along toward her—is an excellent composition, in part well painted, and altogether calling for commendation. M. J. Rice's girl in black and white in wicker chair, "A Study," is also deserving of praise. "September," by Adah C. Murphy, is a modest, but very clever little study of an old farmhouse and bit of landscape.

In the northwest gallery, Irving R. Wiles's "The Corner Table," in a restaurant, is possibly as realistic as it was intended to be, but is no picture. "Justitia," by Wm. Bailey Faxon is a badly chosen model not badly painted. Gabrielle D. Clements's little French girl with "A Little Bird" is praiseworthy. So are "A Sketch from Nature," by Geo. M. Clark, and "A Moment's Respite," by B. R. Fitz. The latter, however, is very black, and the old woman, who has been paring apples, does not seem to have been much troubled about her work or about anything.

Notwithstanding the absence of "important" pictures, one carries away from the Academy Exhibition the agreeable impression that there is plenty of promise for American art in the near future.

^{*} Our illustration is from the original of the reduced drawing of the same picture in Mr. Charles M. Kurtz's "National Academy Notes," published by Cassell & Co. That profusely illustrated and generally admirable little volume, crowded with useful information, puts to shame the shabby official catalogue which appears with its usual complement of printer's errors.

THE IMPRESSIONIST EXHIBITION.

THE exhibition of the works of the French impressionist painters and of some others, brought here by M. Durand-Ruel was opened to the public on April 9th. In the present number of *The Art Amateur*, we can only glance at a number of the most remarkable of these paintings.

The exhibition is at the American Art Galleries, and is large enough to fill all the available wall space comfortably. In the first room are a number of pictures of hunting subjects and the like, by John Lewis Brown, which, if one remembers Mr. Brown's earlier work done before he became an impressionist, may serve to give an inkling of what impressionism means. These paintings are less carefully finished than those by which he is best known, and there is little of the old-time preoccupation about balance of tones, but he secures greater distance, a better atmospheric effect, and truer, though less harmonious color. His hunting scene with a deer at bay in the water has much of the quality of a very good pastel. The hunters, scattered over the foreground, notwithstanding their red coats, keep their places remarkably well. Of the less-known, and presumably younger, members of the school, G. Caillebotte makes, perhaps, the best showing. A picture of workmen stripped to the waist planing off the floor of a large saloon will seem to many disagreeably cold in color, and its subtle distinctions of values will hardly suffice to make it popular. The same artist's boating scene in the large gallery upstairs will be more generally recognized as a truthful and vigorous presentation of an uninteresting subject.

The harsh juxtaposition of unrelated tones in which M. Claude Monet seems to delight, and his skill in painting so as to compel the spectator to stand at the distance of about ten times the length of the picture if he would see what it was intended to be like, will, no doubt, provoke much discussion. Still, in both these peculiarities, and some others, M. Monet is but an humble follower of the great Turner. A picture, by Huguet, of Arabs walking their horses in the sea, a subject which has been described by Fromentin in his book, "Le Sahel," gives one the first decided impression of a novelty which is agreeable. Fromentin's work would seem rather pretty and vivid beside it. For brilliancy of sunlight and clearness of atmosphere it may rank with a Fortuny. Henri Chenu is too careful about detail to rank properly as an impressionist. His picture of a blacksmith shoeing a horse in front of his shop contains many a detail which a true impressionist would consider as merely confusing. Still, the foggy air and the snow-covered road would be admitted by him to have a great look of actuality. Manet, an account of whose career was printed in the last number of *The Art Amateur*, is to be considered an impressionist solely because of his acceptance of the principle of extreme simplification of detail. All of his pictures are very low in tone. We will only mention just now his "Beggar," his "Spanish Dancer," and "The Balcony."

The two narrow rooms next to the main gallery contain a number of brilliant pastels and oil-paintings, made to look as much like pastels as possible, by Pissarro, Degas, and others of the school. Pissarro is, to a certain extent, a follower of Millet, being a painter of the country and of rustic life. His scheme of color, in which blue predominates, suggests that of many English water-color painters, but he has a finer sense of values and of the harmony of tones than is at all common among them. The pastels and crayons by Degas are, for the most part, studies and sketches of ballet-girls.

The main gallery is almost given up to M. Renoir. This remarkable painter, whose studies of the nude may be praised without hesitation and without stint, spoils several of his pictures by tawdry backgrounds and accessories. Why, for instance, should he give his clever portrait of Mlle. Samary a background of theatrical properties, painted as a scene-painter for an East-side concert-hall would paint them? On the other hand, his picture of two young ladies in a box at the opera is unexceptional in every respect, and his large upright of a "Rainy Day" is a little disappointing only because of the flatness of one of the faces. This picture, however, has no background at all, properly speaking, the most distant object being an open umbrella about ten feet away. In this gallery, a big bathing scene by Seurat, though it has the advantage of the full length of the room, cannot yet be seen from a sufficient distance. It has some of the qualities of an early Italian fresco, and if placed at the top of Trinity steeple and viewed from Wall Street Ferry it might look very well.

In the upper gallery, among more Manets and Renoirs, are a few flower-pieces, of which Fantin's roses and Manet's dahlias are very successful, and a richly colored group of jockeys by Degas. Of Sisley, Boudin, and Auguste Flameng we will speak later.

My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—*Much Ado About Nothing.*



UPWARD of 7000 paintings and drawings have been sent to the Paris Salon this year, and out of these only 2500 can be hung. My Paris correspondent says: "Among the notable pictures by French painters will be Henner's 'Orphan Girl,' and a picture of a nymph sitting in a thick and shady forest by a brookside; M. Bonnat's portraits of M. Pasteur and his grand-daughter and of the Vicomte Delaborde; M. Boulanger's 'Slave Dealer,' a picture full of nude women with their hands bound and sale tickets suspended round their necks; Benjamin Constant's immense picture of 'Justinian and His Council,' painted to look very much like a mosaic. M. Edelfeldt exhibits a portrait of M. Pasteur in his laboratory, surrounded with phials and bottles; M. Dagnan-Bouveret a church interior, 'Pain Bénit'; M. Jules Breton, 'The Harvesters' Meal' and a 'Breton Peasant Woman'; M. Comerre, two decorative panels, 'Summer' and 'Autumn'; M. Delort, a 'Venetian Fête'; Adrien Moreau, 'Madame de Longueville haranguing the population of Dieppe'; Jean Béraud, the 'Interior of the Prison of Saint-Lazare'; François Flameng, 'The Bath'; M. Rochegrosse, an enormous picture of 'Nebuchadnezzar's Madness'; M. Bompard, also an immense picture, an episode of the English campaign in the Soudan; M. Jeannot, the 'Battle of Saint-Privat,' which is destined to be the great military picture of the Salon. Henri Gervex exhibits 'La Femme au Masque,' a nude subject wearing a mask, just as some savage kings clothe themselves with a single postage-stamp; M. Cormon, 'Breakfast in the Studio'; M. Montenard, a decorative panel; Paul Bernard, a decorative panel for the École de Pharmacie and a portrait of a lady; M. Roll, a portrait of M. Damoye; M. Gérôme, 'Bonaparte in Egypt—Morning in the Desert'; I. P. Laurens, 'Torquemada'; Moreau de Tours, 'The Death of Pichergu' and 'The Morphinomaniacs,' two women, life-size, pricking themselves with a morphine syringe; Aimé Morot, 'Cavalry Engagement at Rezonville.'"

THE result of the recent auction sale of oil-paintings belonging to the estate of W. H. Aspinwall is one more instance, added to the many of the kind, of the danger of collectors without special knowledge buying "old masters" as an investment. The ninety-one pictures brought \$43,845. Among them were paintings attributed to Da Vinci, Rubens, Titian, Velasquez, Teniers, Ruysdael, Gerard Dow, Terburg, Wouvermans and Cuypp, which could but provoke a smile at the credulity of any one who could be imposed on by them, for many of them had not even the general characteristics of the painters credited with their production. There were, however, a few excellent pictures, notably the "Portrait of Two Merchants," attributed to Van der Helst, which brought \$2300, and the "Portrait of a Knight of Malta," attributed to Velasquez, which brought \$1150.

Two well known and undoubtedly genuine pictures in the Aspinwall collection were a Vandyke full-length portrait of Charles I. and an "Immaculate Conception" by Murillo. Both were missing. I asked the attendant at the exhibition rooms if any of the pictures in the Aspinwall gallery had been withheld, and he naively replied: "Only a few, for which we could not vouch as to the genuineness." The two I have mentioned, however, it appears were sent to England to be sold, in the hope of getting a better market for them than here; but it is reported that the London experts are by no means enthusiastic about them, and the pictures probably will be sent back and retained by the Aspinwall family, who have no need to sacrifice them. The Murillo was bought at the sale of the gallery of the King of Holland in 1852, and Mr. Aspinwall is said to have paid nearly \$20,000 for it.

THE Morgan auction sale was not finished when the last number of the magazine went to press. Since then

all the world knows that Mr. W. T. Walters, of Baltimore, has become the owner of the famous little "peach blow" or "crushed strawberry" vase. What he paid for it, however, the world does not know, and perhaps never will. It would appear from the ostensible competition in the auction room that the price was \$18,000; but the bidding was peculiar, some of the persons engaged in it evidently not doing so in good faith. It was Mr. Sutton, one of the firm of "the American Art Association," who sold the vase to Mrs. Morgan, who bid the \$18,000 for it. Mr. Walters, it is believed, bought it before the sale for about half that sum and it was put up at auction and run up to the preposterous figure named for the purpose of vindicating Mr. Sutton. Mr. Walters is naturally annoyed at all the press and newspaper controversy his purchase has caused, and he refuses to say anything about it. This is unfortunate; for the fact that he does not confirm the allegation of Messrs. Kirby, Sutton & Robertson as to the genuineness of the sale—which he could do in a word if he chose—leaves the impression that he is unable to do so.

THE companion little "peach blow" vase, which differed from the other but slightly, was knocked down for \$6000, and it also went into the famous Baltimore collection. That was about the price which Mr. Walters may reasonably, under the circumstances, have been supposed to have paid for it, and the sale was probably genuine. The beautiful little amphora vase—arbitrarily christened "ashes of roses"—brought \$1150. Mrs. Morgan had paid \$3000 for it.

THE collection of prints, on the whole, brought fair prices, although there was a decided shrinkage in the values of examples of some of the more famous of the old masters. The fine impression of Rembrandt's "Burgomaster Six," which cost Mrs. Morgan \$1300, fell to Mr. Chauncey for \$450; the rare second state of the "Ecce Homo"—printed before the cross-hatching on the Jew's head—for which she paid \$1500, was bought by Mr. L. D. Griggs, of New York, for \$625; and the very fine impression of the so-called "Hundred Guilder"—which, as the reader may know, was the price, in Rembrandt's day, paid for a print of his "Christ Healing the Sick," and was considered a very notable feat—was sold to Mrs. Potter Palmer, of Chicago, for \$575. Mrs. Morgan had paid \$1000 for it. On the other hand, Mr. Quincy A. Shaw paid \$650 for a second state of "The Three Trees" slightly torn, but a beautiful impression, which had cost Mrs. Morgan \$500. The same collector gave \$400 for the "Chaumière et la Grange a Foin," \$150 for "The Mill," and the same price for "The Jewish Bride." Other Rembrandts sold as follows:

Portrait of himself, with the unfinished band on the hat, \$105; "The Triumph of Mordecai," \$75; "Presentation in the Temple," \$100; "Jesus Preaching," \$100; "Descent from the Cross" (first state), \$350; "Marriage of Jason" (first state), \$120; "Les Tevis Chaumières," \$135; "Le Paysage à la Tour," \$125; "Le Bouquet de Bois," \$100; "Paysage à la tour carrée," \$115; "Renier Anslou," \$110; "Ephraïm Bonus," \$105; "Jean C. Sylvius," \$145, and "The Great Coppenol," \$225.

MANY of these Rembrandts sold for less than they would have brought at auction in Europe. The Claudes went very low, and so did the Schoengauers and Dürers. The "Melancholy," by Dürer, was sold for \$310 to Mr. Shaw, who paid \$100 for "St. Jerome in His Cell," \$95 for "The Madonna by the Wall," \$85 for "Adam and Eve," and \$80 for the "Peasant and Wife." Mr. Keppell bought the Marc Antonio print of "The Last Supper" for \$120, having sold it for \$200. Many of the modern etchings sold above the market values. Seymour Haden's "Calais Pier" brought \$300, and Waltner's etching of "The Angelus," of Millet, \$415.

THE collection of more than two hundred snuff-bottles, most of which came from the famous De Semalle cabinet, was sold for \$4700 to the First Japanese Trading Company; certainly a bargain, for many of the objects will easily bring several hundred dollars apiece. The so-called "black hawthorn" beaker brought \$1600 and a similar piece \$1550. As the proprietors of the American Art Galleries intend to publish a priced catalogue at an early date, it is unnecessary for me to encumber these columns with further figures.

I NOTICE in a recent issue of *The Daily Telegraph*, of London, that at the request of the Queen—or, "by com-

mand of Her Majesty," to be more correct—Mr. Edward Joseph visited Windsor Castle with his wonderful collection of jewel-framed miniatures by Cosway and contemporaries, which, it will be remembered, was an attractive feature of the Bartholdi Pedestal Fund Loan Exhibition in New York three years ago.

IN his spare hours from the easel, Mr. Henry Bacon, for some months past, has been hard at work on a novel which is to appear this summer. The scene is laid at his beloved Etretat. As there will be copious illustrations by the author, it is safe to predict at least as much success for this literary effort of Mr. Bacon as has attended his previous writings, which have been very popular.

THE General Society of Mechanics and Tradesmen of New York, I am informed by the secretary, has acquired Mr. A. A. Anderson's large painting, "Charity," through the generosity of Mr. William H. Webb.

THE collection of paintings of Mr. Beriah Wall, of Providence, R. I., lately at the American Art Galleries, seemed to have been made for the purpose of giving a view of the progress of French art since the beginning of the Romantic movement. If that was the purpose, it was an intelligent one, but it was very incompletely carried out. The pictures attributed to the beginners of the movement, to such men as Géricault, Delacroix, Marilhat, etc., with two exceptions, could only be considered as stop-gaps in a decent collection, introduced to mark, in a feeling way, the lack of good examples. The exceptions were a couple of compositions by Decamps, good enough to be retained, even if better should be added. There were, however, some very good and interesting pictures and studies by later artists, among which may be mentioned an academical landscape by Corot ("Forest of Fontainebleau"), several fine studies from nature by the same, Algerian scenery and Arab groups by Fromentin, some characteristic studies by Rousseau, a splendid Jacques ("Autumn Woods with Shepherd and Sheep"), and others. The Corot studies were especially interesting to artists, as proving how faithfully and skilfully he copied nature when studying. They were mostly foreground studies, with rocks, broken ground and the trunks of a few trees, showing but little of the foliage; the wisest choice of subject, in fact, for study. The rounding of the trunks, the cleavage of the rocks, and the undulations of the ground were treated without any attempt at "chic," but, apparently, with thorough enjoyment of the practice they afforded. The principal Jacques was a scene in an oak forest with reddened autumn foliage, and in the foreground, shepherd and sheep. A peasant girl making hay, by Julien Dupré, was finely painted, and in "The Beet-Pullers," by Pierre Billet, a striking effect of shadowed figures and foreground against a brilliantly lighted distance was very well rendered. Another picture of the same genre, "The Clod-Crusher," by Jules Hereau, showed the operations of modern agriculture are not without their picturesque aspect. A team of horses guided by a peasant in a blue blouse, pulling a heavy toothed roller over a ploughed field would not by most artists be taken to be an attractive subject, yet M. Hereau has made a good picture out of it. We wonder what he might be likely to do with a reaping-machine, or a steam-plough. The Hereau went at the first night's sale for \$425—a bargain. Cheap, too, was Fromentin's "Entrance to Algiers," a sun-browned landscape with a single Arab on horseback in the middle distance, and a glimpse of the city and sea farther off. It brought but \$360. \$305 was paid for Corot's "Near Naples," a very small and very slight sketch. Youngkind's Landscapes brought \$330—a fair price. Diaz's "Flowers" was dear at \$500. The poor Géricaults and Delacroix went low.

IT is not certain that all of the above-mentioned pictures belonged to Mr. Wall, for the collection of Mr. John A. Brown, also of Providence, was joined to his. But from what one knows of the two collectors, it is likely that the Verboeckhovens, Beards, Smiths, and so forth, of the joint collection belonged to Mr. Brown, and the other paintings to Mr. Wall. The results of the second and the third evenings' sales were far better than that of the first evening; still, the average of the prices obtained was low, and several buyers have reason to be pleased with their bargains.

FRANCIS's Easter cards this year are even better than usual, and many of them afford the amateur useful sug-

gestions for painting birds, and children, and flowers of the season. Some lilies printed on satin are very good.

FROM what Mr. Theodore Child writes to me, it does not seem that the second annual black and white exhibition in Paris—"Exposition Internationale de Blanc et Noir"—is any better than the first, which, it will be remembered, was a very meagre affair. It is international only in name, he says, and is "so full of mediocre and amateur work that it is a difficult task to discover some excellent drawings signed by François, J. Boulanger, Hanoteau, Le Blant, Toudouze, Merwart, Bida and Lamothe." But Lhermitte, Allongé, Appian and Lalanne send charcoal work; Aranda, Habert-Dys, Felix Buhot drawings for illustration; and Henri Guérard, Los Rios, Courty and Chauvel, etchings. These men alone, one would think, would make any exhibition interesting.

THE picture business is full of traps for the unwary. One of the most respectable-looking of auctions is the perennial "Sale of the Hazleton Collection," which takes place in the most imposing rooms to be had, and always draws a large crowd and a good deal of money. The affair is in the hands of a very rich Philadelphia picture-dealer, who, I am told, does more business than any picture importer in this country. His method is very simple. Owning hundreds of valuable foreign paintings, he travels from city to city, exhibiting them together with inferior canvases, which, being in such good company, profit by the glamour of the association. When the "auction" takes place, the poor pictures are really sold, with the buyers of them; while most of the good ones may confidently be looked for in the next city on the route, where they will help to float a further lot of trash.

MONTEZUMA.

Dramatic Penitence.

Hamlet.—Good, my lord, will you see the players well bestowed?
Polonius.—My lord, I will use them according to their desert.

—Hamlet.

AT Wallack's down-town theatre, the Star, the veteran Boucicault has produced a little play, which if it had been brought out at Wallack's up-town house might have run a year.

In "The Jilt," which has been successfully tried at San Francisco, Australia and Boston, the versatile Boucicault goes back to his youthful style, that of "London Assurance." There is no sensational scene, no dramatic incident in his latest work. It depends for its success upon clever characterization, brilliant dialogue and the racing interest.

The heroine is a London belle who married a Yorkshire squire for his money and learned to love him afterward. A package of her letters to the man whom she imagined she loved comes into the possession of a wicked nobleman who uses them to blackmail her. The hero is an Irish reporter for a sporting journal, who sells his racehorse to purchase these letters, and thus free the heroine from persecution. His disinterested conduct and his beautiful brogue win the heart of an heiress, who offers him her hand, as he is too modest to ask for it, because it is full of money.

Boucicault has hung upon this slender story a number of witty speeches, which sparkle like real diamonds. He plays the hero as naturally as an actor of sixty-five can represent a young fellow of thirty. He gives us neat pictures of English life in a sporting country. He introduces his new wife, a Miss Thorndyke, whom he married at the Antipodes. He has drilled a small, but strong company, to play "The Jilt" admirably. But the Star Theatre is too large for the little piece, or the New York public has lost its sympathy with Boucicault.

Perhaps this metropolis outgrows its favorites. It appears so in the case of Lester Wallack and of Boucicault. Yet I cannot believe our public to be fickle. They resent being trifled with; but, at the first signs of repentance and reform, they are willing to forgive. Remember how patient they have been with Edwin Booth, whose tragedy at the Fifth Avenue, this season, made them laugh, but whom they will pay double prices to see in a polyglot performance with Salvini. No; Wallack and Boucicault have themselves to blame for letting the public slip away from them.

So has Lillian Russell, the favorite of a few years ago, who appeared at the Union Square Theatre, in a poor burlesque, pretending to be a comic opera, called "Pepita," the words by Alfred Thompson, and the music by Miss Russell's new husband, Edward Solomon. The

words of "Pepita" are mere words, without an idea in them; the plot was as old as that ancient farce, "The Mummy," and the music was plagiarized or commonplace. Manager Hill expended a small fortune in putting this weak work upon the stage gorgeously, but fine feathers do not make singing birds.

Another failure was "The Little Tycoon," presented at the Standard Theatre, after a Philadelphia success. It was an attempt to unite "Pinafore" and "The Mikado" in an American story. The first act was on board a steamer. For the second act the characters disguise themselves as Japanese. The libretto and the music corresponded with this ridiculous notion.

THE most charming entertainment of the season is at the Madison Square Theatre, where Manager Palmer has revived "Broken Hearts," by W. S. Gilbert, and "Old Love Letters," by Bronson Howard. This double bill, devised to hold the stage until a new comedy could be rehearsed, has been so deservedly popular that it may be profitably retained until the theatre is handed over to Thatcher's negro minstrel troupe for the summer.

"Broken Hearts" is a thoroughly Gilbertian idyll. Four noble young ladies, who have lost their lovers, agree to live together on a beautiful island. Lady Hilda is their chief, and with her comes her younger sister, Vavir, who has never known what it is to love. Their only attendant is Mousa, a hideous dwarf.

The broken-hearted ladies select trees, brooks and mirrors to which to pour forth their love-lorn souls. Hilda selects a fountain as her confidant. Imitating her, Vavir idealizes an old sun-dial. But Mousa, deformed in mind as in body, craves to possess Hilda, who, from pity, has been most kind to him during an illness.

Prince Florian, betrothed to Hilda, who thinks him dead, arrives at the island in search of her. He has a magic veil which renders him invisible at will. Overhearing the vows of constancy uttered by Vavir to the dial, he answers her as if the dial spoke, and the poor child falls in love with his gentle voice. When she meets him, in the next act, without his veil, she gives herself to him with her whole heart and he is shocked to discover how serious to her is his careless jest.

Mousa has stolen the magic veil, and, as the spirit of the fountain, he woos the Lady Hilda, who, in a romantic ecstasy, pledges herself to the talking waters with a ring. Emboldened by her assurances of favor, Mousa reveals himself, and Hilda's rhapsody changes to anger and scorn. She forces him to give her the veil and then declares that mortal eyes shall never see her face again.

Vavir is dying with the dying day. Prince Florian has told her that he is betrothed to her sister. Lady Hilda gives him up; but the sacrifice cannot be accepted; Mousa, repentant, surrenders Hilda's ring to Florian, and, in return, asks for death. Vavir is dead, and Hilda and Florian mourn for her in each other's arms. Thus, by a quaint Gilbertism, the only really broken hearts are those of Vavir and of Mousa—the only two persons who did not seek the lonely island because of blighted hopes.

Exquisitely placed upon the stage, this idyll is deliciously acted by Maud Harrison as Hilda, Annie Russell as Vavir, Louis Massen as Florian, and W. J. Lemoyne as Mousa. "Broken Hearts" is written in the minor key and the acting is in harmony throughout. The ladies and gentlemen look the characters perfectly, and play them with intelligence and sympathy. Their voices and gestures and movements are in consonance with the eerie spirit of the poem. No performance more delicate, more artistic, and yet more powerful has been seen.

Annie Russell is suited to the part of Vavir, in facet figure and voice, and her success is comparatively easy. But the Lady Hilda of Maud Harrison, who has won her reputation as a soubrette, is a surprise. Louis Massen is a gallant knight in stature and bearing, but Mr. Lemoyne has to disfigure and deform himself as Mousa, and so doubles his conquest of the audience.

In "Old Love Letters," the marvellously clever acting of Mrs. Agnes Booth is already familiar; but the oftener I see it the more I admire the exact art and easy tact by which she makes the most conventional lines important and effective. Herbert Kelcey supports her excellently; but he should remember that he is impersonating a polished diplomatist and should tone down the lights and shades of his speeches, his laughter and stage business.

The Madison Square programme is a credit to the manager, the company and the profession, and I hope that it will be as profitable as it is artistic.

STEPHEN FISKE.

Gallery and Studio

AMERICAN PICTURES AT "THE SALON."



T the annual exhibition of the Society of French Artists, otherwise known as the Paris Salon, the American painters will be represented by a very fair average of work, judging from the relatively low

standard which such a vast exhibition implies, and also by several works of extraordinary excellence. Among the latter is W. T. Dannat's "Sacristy in Aragon," a work of singular and penetrating distinction, which arrests the eye by its simplicity, charms by the verity and purity of its tone, and astonishes by the sureness and directness of its execution. What is the subject? There is no subject beyond the arabesque of the composition. In a long room with bare gray walls, relieved only by a white poster and another of pale gray green, a portly, red-faced priest is sitting on a long bench with his hands folded over his black robe. Parallel with the bench stands a long table, and beside the priest, with one elbow resting on it, is a Spanish boy in white Aragonese costume bound with black. On the table are a glass and a pitcher. The priest rests his head against the wall, sitting with outstretched legs in an attitude of nonchalant repose—firm, sturdy, his muscles all taut and ready for vigorous action if need be—satisfied with himself, and merely enjoying unconsciously the act of sitting and propping his heavy body against the straight back of this rectilinear bench. The boy, more nervous, less sturdy, sits more lazily. Neither the priest nor the boy is doing anything. Nothing is going to happen. They are simply sitting in the sacristy, enveloped in the ambient air of the room. This quality of the picture is remarkable, and in spite of all our modern talk about open air, diffused light, values, and what-not, this quality of real ambient air in a picture is still rare enough to be noticed with admiration. The aspect of this luminous gray composition is full of distinction, and the arrangement of the long parallel lines that form its basis is remarkable. You might think such lines would seem monotonous and stiff. No; they are charming. You might think the predominating gray tones of the picture darkening into black would make it cold and uninteresting. No; the grays are luminous, and full of color of the most delicate kind, rich, although neutral, powerful, although containing few visible ele-

ments of force. This admirable piece of painting has nothing of the colored print about it like most modern interior pictures; it makes no effort to be colored, it betrays no laborious expedients, no processes the result of a self-torturing mind. The head of the priest is painted in broad juxtaposed planes of color, corresponding with



"EVENING." BY CHARLES H. DAVIS.

DRAWN BY THE ARTIST FROM HIS PICTURE FOR THE PARIS SALON, 1886.

the planes of the modelling; and, excellent as is the result, the means employed are perhaps less commendable than those by which the rest of the picture is painted, namely, by local tones delicately graduated with light and shade to give the modelling. The boy is an exquisite piece of work, enveloped in soft shadow, transformed by the

Dannat's second Salon picture is a portrait of his mother, three-quarter length, seated on a chair. In this portrait the face is painted in local tones with subtle modelling after the manner of the great Spanish master. It is altogether an admirable work. In presence of pictures such as the "Sacristy in Aragon" and this portrait, the critic's task is the pleasant one of unreserved admiration. The result is so excellent, and the aspirations of the artist so high, that one feels that any criticism that is needed will be made by the artist himself better and more efficaciously than by the writer.

John S. Sargent, who seems inclined to settle in England, has sent to the Salon a portrait which I have not seen. Jules Stewart sends a party of elegant ladies on board a yacht with the man at the wheel dominating the composition.

Alexander Harrison exhibits a marine called "Midnight" and a decorative composition called "In Arcadia." The marine is a mere expanse of ocean flowing majestically in heavy waves whose crests vibrate with the silvery moonlight, and whose curving troughs glint with sheeny reflections. It is a fine work. "In Arcadia" is a very ambitious effort in a widely different branch of art. Beside a stream, beyond which is a flowery mead and a closing curtain of trees, is a wood with willow trees

and birch trees and soft green grass and flowers. Through the trees the afternoon sun shines and forms a golden mosaic on the sward. In this Arcadian landscape are maidens, nude and beautiful in form. In the foreground one stands and with uplifted arms grasps the branch above her head and remains in languid pose talking to one who sits on her left. In the middle distance on the left are two other maidens sitting and reclining in the grass. In this picture, as in Mr. Dannat's, there is no subject, no story, no need of a story. Why seek stories in pictures when you can find them better told in books? I can understand a painter of halting imagination recurring to the threadbare theme of the death of Polonius, or to the Widow Wadman, or to the illustration of Ariosto or Longfellow; but, do what he will, I shall always prefer the text of Shakespeare and the verse of Ariosto to his laborious interpretation. Art has many manifestations, and its formulæ are infinite and ever renewed, but it remains one of the noblest privileges of the artist to see sweet visions of nature and to compose glorious harmonies of form and color out of the notes that nature provides in her rich scale. Mr. Harrison has had a vision of lovely female forms drinking in the flowery breath of woodland nature, basking in sunlight, reclining on velvety grass—dryads that are entirely human and even modern, for the artist has made no effort to conceal his method of realizing his vision. He



"A SHEPHERDESS. SOUVENIR OF PICARDY." BY CHARLES SPRAGUE PEARCE.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE PARIS SALON, 1886.

intervening air, seen truly, and rendered in the mystery of his adolescent existence. And what admirable painting in that face and hands in shadow, full of life, true in coloration though almost without color, the tissues compact and dense and yet so light and thin; so delicately and daintily painted and yet so simple and strong! Mr.

has painted modern women nude in the open air, and reproduced with the sincerity of contemporary analysis the aspect of flesh that habitually wears clothes as it appears in the unusual conditions of nudity. In painting both

group of which Mr. Weeks has reproduced for us in his sketch, is a complicated and brilliant composition with the vast walls and domes of the mosque in the back-

ground, and the gorgeous procession winding down the steps and joined by horsemen and soldiers of the guard. it is a work of very great ability, full of high qualities of observation and technical skill. Those whose tastes incline them to admire simple landscapes and anecdotic interiors little think what varied knowledge and what strong intelligence it requires to compose, hold together, and paint adequately and truly a scene of the extent and animation of this Oriental procession.

Frank M. Boggs continues his success as a marine painter

minutely studied, the most complete, and the most distinguished picture which I have yet seen by this artist.

Charles H. Davis, who had one of the finest land-



FRAGMENT OF "THE JUDGMENT OF PARIS." BY WALTER McEWEN.

DRAWN BY THE ARTIST FROM HIS PICTURE FOR THE PARIS SALON, 1886.



FRAGMENT OF "THE JUDGMENT OF PARIS." BY WALTER McEWEN.

DRAWN BY THE ARTIST FROM HIS PICTURE FOR THE PARIS SALON, 1886.

the landscape and the figures Mr. Harrison has sought to attain truth to nature; not the mere textual image and reproduction, but truth in tone and relative values.

In reality, this large canvas, some twelve feet long, is an immense study of nude flesh in sunlit half-shadow. If we look upon it as a study we cannot but admire the effort of the artist, the interest and variety of his researches, and the strong artistic sentiment which enabled him to see the landscape effect which he has so truthfully and so boldly rendered.

Charles Sprague Pearce sends a large canvas, some 12x8 feet, representing a hillside with a rugged path straggling up toward the horizon. A flock of sheep browse along the rise and in the foreground stands a shepherd girl resting with her hands on a staff. As a rendering of open air, distance, and gray atmospheric effect Mr. Pearce's picture is excellent. He has never painted a better work.

E. L. Weeks sends a picture, of about the same dimensions as that of Mr. Pearce, representing "The Mogul Emperor Returning from Prayer at the Great Mosque of Delhi, Seventeenth Century." This subject has been

treated on a smaller scale, and with a quite different arrangement in a picture by Mr. Weeks, recently sold in New York. The Salon picture, a part of the central

er with a picture, part of which is shown in our illustration,* while he makes a new departure in carefully observed and delicately painted landscape in a large picture

scapes in last year's Salon, sends a charming evening effect, "Le Soir." The moment represented is very late twilight. The ground is lighted up by the moon, which

is supposed to be well up in the east.

Frederick A. Bridgman, who has spent the winter in Algiers caring for his health, and making studies only, sends a picture painted last year, representing a horse-market at Cairo.

D. Ridgway Knight has sent an oil painting of an old man, "The Inventor," and exhibits also two frames of charmingly fresh water-colors.

Henry Bacon finds ever-new inspiration in the beach at Etretat. His excellent sketch will give the reader an idea of his very charming picture.

Walter Gay exhibits an old peasant woman sitting at a country loom, and a costume picture admirably painted, representing the interior of a shop full of pretty-eighteenth century habiliments.

Charles S. Reinhart sends a fisherman—a very admirable, simple, and strong piece of painting—and an English garden, charming with its rosy gray green background of trees and house-roofs.

Miss Baker's contribution is a fisher-girl with a basket of mussels under her arm.

Stephen Parrish, the excellent etcher, sends "On the



FRAGMENT OF "RETURNING FROM WORK." BY WALTER McEWEN.

DRAWN BY THE ARTIST FROM HIS PICTURE FOR THE PARIS SALON, 1886.

ure of Windsor Castle, a harmony in roseate grays,*gray greens and gray blues. This Windsor Castle is the most

* See The Art Amateur for June.



"DOGS." BY MISS MATILDA LOTZ.

DRAWN BY THE ARTIST FROM HER PAINTING IN THE PARIS SALON, 1886.



"IN FULL CRY." BY MISS E. STRONG.

DRAWN BY THE ARTIST FROM HER PAINTING IN THE PARIS SALON, 1886.

Rance in Brittany," a canvas 34x50 inches. The scene is a little village near Pinan; the time, evening, a little while before sunset, with the church and the tops of the houses bathed by the last rays of the sun. The foreground is in shadow. This is a sincere and charming picture.*

Miss Elizabeth Gardner sends "Too Venturesome," the composition of which will be seen from the accompanying sketch.* All the qualities of M. Bouguereau's favorite pupil will be found in this anecdote of child-life told with simple grace, and painted with conscientious skill.

Walter McEwen exhibits two pictures, fragments of which he has sketched for us. Mr. McEwen has found his subjects in Holland, and in painting them his chief care has been tone.

Herbert Denman contributes a harmony in red: a trio of young ladies playing, the one on a harp, the other on a violin, the third on a violincello. This is Mr. Denman's third picture, and it certainly shows great promise, much of the painting being very good, and all the figures having that very rare quality, distinction.

Ruger Donoho sends a river landscape with a boat and figures, which I have not seen and therefore cannot judge.

The American animal painters are represented by Miss Lotz and Miss Strong, who both send pictures of dogs; by Mr. Howe, Mr. Ogden Wood and Mr. Bisbing, who send pictures of horned cattle pasturing.

Carl Guthertz, of St. Louis, sends "Missing," a picture of a dead soldier in a wooded ravine. Mr. Guthertz, himself an honored professor in his native land, is studying here side by side with his own former pupils in Julian's Academy and learning the secrets of the painter's art. His picture is deeply impregnated with the northern mystico-sentimental spirit that leads men to see nature through a weird, vapory veil.

Charles Dana sends some dashing water-colors of English scenery, painted with great freedom and a strong sentiment of luminous color.

Howard R. Butler, a new-comer, exhibits an evening effect on the Bay of Biscay, which is a fair attempt and doubtless the precursor of future success.

Stephen Hills Parker sends the portrait of "Mrs. H." and of the Baroness von Roques, a very elegant lady, whose image Mr. Parker has rendered according to the precepts of his eminent master Carolus Duran.

Mr. Grayson, who is on the point of returning to New York, does not exhibit this year, nor does Mr. Platt, whose debut at the Salon last year was so very strong and promising. W. P. W. Dana sends "Across the Atlantic" and "A Naval Battle in 1812—the Chase of the Constitution."

In the above brief notes I have, of course, omitted several names of artists whose pictures I have been unable to see before the opening of the Salon. These pictures I shall return to at a later date in my general notice of the Salon exhibition. At present I can only repeat that the American exhibit this year promises to be excellent.

To conclude I may add that that famous American painter, James McNeil Whistler, will exhibit his portrait of the violinist Sarasate, which had so much success at the Society of British Artists in London last summer. It is one of his finest works, and will certainly be one of the great centres of attraction. THEODORE CHILD.

PARIS, April 2, 1886.

FLOWER PAINTING IN OILS.

VI.—APPLE AND PEACH BLOSSOMS, AND VIOLETS, IRIS AND OTHER PURPLE AND LILAC FLOWERS.

WE are now arrived at a period of the year when flowers, both wild and cultivated, are so profuse, and so varied in their beauty, that the only difficulty is how to choose, among so many, a subject for imitation. The blossoms of the fruit trees unfold, and invite us to perpetuate their evanescent beauty, while the violets and other woodland flowers rival in attractiveness their sisters of the garden and shrubbery. The impossibility of representing them all troubles the artist; in order, therefore, to preserve the placid frame of mind so necessary for successful work, one may resolve to give up many of the most beautiful, and confine one's self to the faithful portrayal of a few specimens only, leaving the rest for the efforts of another season.

In the painting of flowers, more than any other branch

of the art, we must "seize the day," if we wish to make a study of any particular species, beginning to do so as the first blooms appear, and working without intermission. In one week, perhaps, the flowers will have passed away, only to return at the expiration of another year. In the large cities some spring flowers can be obtained out of season, by means of the florist's art, but they seldom

have the beauty and luxuriance of those grown under their natural conditions.

In painting those "fair pledges of a fruitful tree," the blossoms—as fleeting as they are fair—always choose the sprays most abounding in buds, and represent the latter first, as they expand rapidly; full-blown clusters can be found later, and so may be left until the last.



WATER-COLOR STUDY. BY D. RIDGWAY KNIGHT.

IN THE PARIS SALON, 1886.

* See The Art Amateur for June.

This applies particularly to the exquisite crimson buds of the apple, deeper in color in different varieties; nothing can be more beautiful than the way they surround the central flower and are in turn encircled by a crown of tender leaves. The natural arrangement of flowers—generally more pleasing than any artificial one—should always be followed, as far as possible, in your studies. As

the blossoming boughs of trees are apt to droop, do not place the branch selected in a vase, because it can thus only assume an erect position, but fasten it to the screen, or insert it, at a proper height for the eye, in one of the holes of the common pine easel previously mentioned. Keep leaves and flowers constantly wet by means of the sprinkler, which to the flower painter is simply invaluable, and also wrap the end of the stem in wet cotton wool; in this way the bough may be kept as fresh as in water. The same means can be employed in all similar cases.

The shadows of apple blossoms should be carefully studied, as they are of various shades of gray. Some incline to lilac, others are yellowish in tone; but in most of them a rosy hue predominates; rose madder should, therefore, be the largest ingredient of the familiar combination of Indian yellow, blue, rose madder and white, of which the shadows are composed. The same color, with a little yellow, must modify the white used for the lights. The pink tips and markings may be painted with rose madder, adding a little blue, and also white when necessary; where the color is very pure, it may be used alone. The closed buds are sometimes quite scarlet in their brightest parts; for this vermilion may either be mixed with the madder or laid on pure, and then glazed afterward with rose madder, when perfectly dry. The shadows of the buds should contain some blue, and crimson lake or carmine No. 2 may be substituted for the madder, if either will better represent the color of buds and blossoms. Indian yellow and white or cadmium No. 1 with the same will answer for the stamens, with some blue where a greenish tinge is desired. Rose madder combined with blue, yellow, and white will give the grayish green of the flower stems.

As blossoms change so rapidly, try to finish completely one cluster at a time, gathering fresh flowers from day to day, if needful, but arranging the new ones as if growing on the original bough. The surrounding green leaves should also be painted simultaneously, if possible—it is more difficult to add them afterward—so that the shadows cast upon them by buds and blossoms, and those of the leaves upon each other, may be properly portrayed. If the leaves are too crowded, it is not necessary to paint them all; pluck off those that can be omitted with advantage. Note especially their many variations of color and the tender brownish green of the youngest leaves. The colors needed for the purpose have been so often mentioned that further repetition is undesirable.

The stems of apple boughs and, indeed, of fruit trees in general are rather knotty; these inequalities are picturesque, and should be represented in most cases. This can be done by accurately depicting the form of the projections as shown by their shadows, and emphasizing the points receiving the light. The deepest tones may be painted with burnt Sienna and black or raw umber and black, adding white in greater or less proportion for the lighter parts, and for the high lights, using the latter almost pure. The stems of the peach are quite red, and will require much burnt Sienna, and also an admixture of yellow.

The local color of peach blossoms may be composed of rose madder, a little vermilion and white, and the shadows painted according to the directions given for those of the apple, except that they must contain a still larger proportion of madder. Use carmine No. 2 and vermilion for the filaments of the stamens and also for the more crimson tones of the flower, adding blue where necessary. The delicate texture of the blossoms must be represented by blending imperceptibly the different tints of the lights and shades.

The pictorial effect of all blossoms will be enhanced if they are arranged so as to present strong contrasts of light and shade. Those in deep shadow may be painted in broadly with their predominant color, introducing afterward the lighter tints and other variations of tone.

In painting low-growing wild flowers, it is a good plan to take up the plant by the roots, with some of its native earth, and place it in a saucer filled with water; the flowers will last longer, and can be more easily adapted for purposes of study than when detached. A clump of violets forms a beautiful subject for representation, in the natural arrangement of both flowers and leaves. The latter show every variety of form, color and position, and should be painted at the same time if possible, even if they cannot be perfectly finished, as they also are subject to change; if they do not fade, they will grow, and thus be altered in position and appearance.

Rose madder, blue and white, in different proportions, will furnish every shade of lilac for the many varieties of this flower, rose madder and blue forming the shadows, with a little Indian yellow, when they are less purple in tone. Carmine No. 2 or crimson lake may be used instead of the madder for the more richly tinted violets. When they are very red touch in a little vermilion, and paint the veins of the white centres with ivory black.

Two varieties of iris may be mentioned in further



WATER-COLOR STUDY. BY D. RIDGWAY KNIGHT.

IN THE PARIS SALON, 1886.

illustration of the method of painting purple and lilac flowers. They require the same combinations of color already described. The one is of the purple variety, with drooping petals dark and velvety. Carmine No. 2 or crimson lake and blue may be used for these, with black in the very darkest parts and a little vermilion in the lights, if a scarlet hue is perceptible. Do not forget the whitish bloom in the reflections (in order to distinguish its color half close the eyes) or the veining at the base and the yellow and white feathery beard, which should be painted in short strokes with a fine brush. Mix vermilion with the light purple for the recesses of the flower, and do not fail to observe the shadows thrown by the erect folded petals on each other; also the glowing lilac where the light shines through them; this effect might be produced by using blue and white alone, glazing afterward with rose madder; but it is difficult to obtain the right tint. Observe also the ridge in the centre of each petal, making it lighter than the local color, and also giving its shadow. The numerous depressions of the somewhat crumpled surface must be expressed by the proper variations of color, and the strokes of the brush should take the direction of its curvature.

The bud is of a deeper, bluer purple than the flower, except where the greenish tinge of the lower part of the folded petals glides into it. A little burnt Sienna or rose madder with the green may be used for the brown of the sheath, and the bright, vivid green of both sheath and stems will be best represented by cerulean blue, cadmium No. 1 and white, and the addition of burnt Sienna for its shadow.

The other variety of iris referred to is of a bluish lilac, inclining to lavender. Here the drooping petals are not velvety, but simply deeper and more purple in color than the others. Indian yellow with the lilac and white will give the lighter grayish shadows, lessening the white for the darker ones. The depths of the flower below the petals are somewhat orange in hue; indian yellow, a little cadmium No. 4, and blue will give the color, cadmium No. 1 alone the bright yellow of the beard, which fades gradually into white. The buds are quite blue at the tips, with black in their shadows; the tones below are grayer, with touches of green next the unfolding sheath, which is also of a more grayish green than in the purple iris, and requires less burnt Sienna for its brownish tints. The leaves at the base of the buds are likewise of a very gray, bluish green—a tone which predominates in the leaves of all varieties of this flower, rendering them very monotonous in color. By placing some in deep shadow and others against the light, variety, however, may be obtained.

No further directions will now be needed for representing other lilac flowers, or one of the most beautiful of these, the graceful wistaria, with its tender, brownish leaves. This flower is so dearly loved of the bees, whose contact crushes the delicate blossoms, that it is sometimes difficult to find a perfect cluster. Moreover, it droops quickly when gathered. Before the bunch fades the upper blossoms might be finished completely at one sitting, and the others added from a fresh cluster. The same plan might be followed with the locust, pink acacia, laburnum, and flowers of a similar character, if they cannot be completed from the original spray.

L. DONALDSON.

WILLIAM M. CHASE, with his white of egg as a medium in water-color painting, must look to his laurels. It appears from the Paris letter, printed last month, describing the recent exhibition of the Société des Aquarellistes Françaises, that M. Vibert—whose "aquarelles," by the way, are so opaque and unlike water-colors that not long ago one was sold in this city for an oil painting—has invented a process of "color applied with wax," which, by some heating process, is rendered imperishable; at least, so it is claimed.

AMERICAN aquarellists, however, may more profitably note that such men as Tissot, Besnard and Duez are painting almost exclusively on silk. Such a thing as a fan mount decoration by one of our own water-color artists is never seen at an exhibition. Surely, there ought to be demand enough just now for such work to justify Leon and Percy Moran, for instance, in employing their graceful pencils in something of the kind in the style of Maurice Leloir, or F. S. Church in putting on silk his delightful mermaids; and certainly Victor Dagon might as well put his charming floral compositions on silk first hand and get the credit of them as have them spoilt in the copying by pupils who sell them for their own profit.

Some one should organize an exhibition of fan painting in New York. It is safe to say that there would be no lack of good material.

SAYS William Hart: "In learning to draw correctly—and I consider correct drawing the most necessary basis for a thorough art education—the student must imitate most carefully what he sees. As a student he is not at first called upon to originate: he is expected to imitate and to obtain proficiency as an imitator. But after this he must go his own road, seek the spirit of nature and tell us on canvas what impression it makes upon him, telling it in his own way; as for us, we shall value it in proportion as it may have strength, directness, truth and beauty. I do not find fault with the young painter for being influenced by his master; he must copy him to a great extent to learn from him. After he has learned the principles that can be taught, it is time for him to set out and modify or supplement what he has learned by the impressions he derives individually from nature. But an artist all through life must also keep up the imitative part of his education. He must exercise himself constantly in the almost merely mechanical part of drawing, just as a great musician must, to retain his proficiency, practise daily like any learner. An artist is always a student."

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

LESSONS FROM THE STAGE.

A RECENT writer suggests careful study of stage pictures as a valuable aid to the portrait photographer. The suggestion is a good one and well worth heeding. Actors and stage managers pay more attention than even painters do to pose and general artistic effect. Every form, every gesture, every bit of color, in our best theatres has been thought out before being made part of the proscenium picture. Without possessing the manipulative skill to draw or to paint, the cultivated actor has, to a high degree, the faculty of appreciating the subtleties of form, color and effect. Are the exquisite poses of Ellen Terry accidental? No; it is consummate art that disposes of her long arms and gives litheness to an originally ungraceful figure. Irving, perhaps, is more artist than actor. Certainly his general stage effects, his composing and balancing of groups, his accessories and backgrounds, and general appreciation of color harmonies and contrasts, show remarkable skill. Gilbert, too, not only exercises his own highly cultivated taste in the composition of his groups and the general setting of his scenes, but calls in the most gifted and noted artists of London to help him. Was there ever a more beautiful "tableau vivant" than was presented to the eye when the curtain rose on the first scene of "Patience"? In form, color, and composition, there was nothing left to be desired.

When Booth's company was recently at the Fifth Avenue Theatre, some of the most perfect artistic groupings were to be seen nightly on the stage, and I knew of artists of reputation who were not above taking suggestions from them. In the scene between Polonius, Laertes and Ophelia in the first act of "Hamlet," where Polonius bestows his excellent advice upon Laertes, I was interested, as the three formed near the front of the stage, in noticing the evident effort to compose a pyramidal group. At first the father, standing in the centre supported his daughter on his left. As the son knelt before her and on the same side as Ophelia, there seemed to be an instinctive feeling on her part that the group was out of form, and, with quiet composure she crossed to the other side, and gently leaning upon her father's shoulder, she gave, apparently, an unconscious toss to her drapery, and perfected a group which would have been an exquisite model for an artist or a sculptor. I have spoken at some length upon this matter as I feel certain that both the amateur and the professional photographer may gain much valuable instruction by carefully studying the groupings to be seen at our best theatres.

ARTISTIC PORTRAITURE.—No less than three writers, W. C. Way, W. H. P. Foster, and J. W. Adcock discuss in a recent number of The London Photographic News, the relation of art to photography. One of them, with more zeal than wisdom, claims equal skill and standing for the first-class photographer and the experienced artist. Condensing these articles, we get some good suggestions. The photographer,

like the painter, is distinguished in his profession by his greater knowledge of the rudiments of art, and becomes more skilled by constantly applying such knowledge in the composition of his subject or picture. Too much time and attention cannot be given to this most important part of the education of either the one or the other profession. "Balance of lines and unity of effect are illustrated by one line crossing another, giving the greatest contrast; but, by having more lines crossing, a better contrast is obtained. Looking at a cart-wheel from the position in which it appears to the eye slightly oval, illustrates the principle named better than any other subject." To succeed in the application of the principles of light and shade in pictures, one must have some knowledge of the value of half-tones in their relations to strong ones. It is well to know, for instance, that one light kills another of the same tone, and that all tones must be subordinate to one another. "Generally the pyramidal form in pictures is the best, and preferable to the cubic form. A building photographed from the face or front has no variety in form, but select an angular view, and the advantage is seen at once." The same suggestion holds good as to the grouping of persons. In my own work, while I seek the pyramidal form in groups, I am always careful to have the apex of the group a little to one side of what would be called a cone. The exact pyramidal shape to me is not free enough, so in practice I aim at what may be called an irregular pyramid. In photographing groups of children the irregular figure was at first a necessity, owing to the difficulty of arranging such erratic sitters. Upon comparing the results with those made from groups in which I had sought the perfect pyramid, the broken or irregular arrangement seemed the more satisfactory.

A NEW ILLUMINANT.—The enterprising photographer who spent a night in photographing Garfield's tomb by moonlight will find himself left completely in the shade by Mr. Massey, of Philadelphia, who, during the recent fire in Arch Street, at night, successfully photographed the scene when the only illuminant was the light of the fire itself. The pictures were excellent. That they were taken almost instantaneously may be judged from the fact that the figures of firemen are clear and distinct against the flames.

PHOTOGRAPHY AS A DETECTIVE.—The Marshal of Utah recently wanted, in haste, five hundred photographs of the missing saint, George Q. Cannon. By the use of the new Eastman paper, all of the prints were executed between the hours of ten o'clock P. M., and three o'clock the next morning, and were the means of identifying the fugitive and causing his arrest.

FRILLING.—The Photographic News says: "Blisters are another form of frilling, caused, in most cases, by too long immersion in strong 'hypo.' Sometimes they entirely disappear upon drying; but, if not, the application of alcohol to shrink the film may remove them. Should the blisters dry opaque, thoroughly wet the film again and dry spontaneously; by repeating this several times the marks will be obliterated."

STAR PHOTOGRAPHY.—Leon Vidal, writing from Paris, says that the greatest photographic deed of the moment is the result achieved by MM. Paul and Prosper Henry, astronomers at the Paris Observatory. They have just discovered by photography, without having seen it, a remarkable nebula. They have reproduced it several times to confirm their first results. M. Mouchez has announced, at the Academy of Sciences, that he has received from Poulkova a telegram from M. Struve, stating that he has just seen this nebula distinctly, with the new great equatorial recently established in his observatory.

AN IMPERIAL AMATEUR.—By the orders of the Czar, says the St. James Gazette, the Russian Ambassador in London has sent the Emperor a set of photographic appliances that must, in the immediate future, convert him into a first-class photographer. According to report, he is infatuated with his apparatus, and getting on "splendidly." His favorite relative now is the one who gives him the most sittings, and his patient wife is very much tried. With a certain difference, he has become like that blacksmith of Gretna Green who got so used to marrying that he never saw a young man and young woman together without creeping up behind them and beginning the marriage service. When the Czar catches sight of his aunt, or a courtier, a fowl, a sentinel, or a baby, he has out his photographic apparatus in a moment. The Nihilists will soon be afraid to come near him.

THE PHOTOGRAPHER'S CONVENTION at St. Louis will be a matter of as much interest to amateurs as to those in business, and they will be equally eligible as competitors for prizes. The officers issue a circular and rules which indicate that the Exhibition will be open from June 22d to June 25th inclusive. All photographers who desire to exhibit or compete for the prizes offered by the Association, are requested to notify the secretary and state the amount of space required, which should not exceed three hundred square feet of wall space. When applying for space it should be stated whether pictures will be exhibited framed or unframed. All exhibits must be shipped freight prepaid and directed to Robert Benecke, Local Secretary of P. A. of A., Exposition Building, St. Louis, Mo. The boxes containing the pictures should have the name of the exhibitor marked on the outside, also on the inside of cover to facilitate the reshipping. All exhibitors, except those from foreign countries, must attend to the hanging of their pictures; and all exhibits must positively be in place by ten o'clock A. M., Tuesday, June 22d. The resolution adopted by the Executive Committee, that all pictures from foreign countries should become the property of the Association, has been rescinded. The Association will bear the cost of transportation and return the exhibits to their owners. Competitors for the prizes offered by the Association are requested to answer the following questions: 1. What lenses were used? 2. What make of plates? 3. What developer? 4. What paper? 5. Add any special information as to developing, intensifying, reducing, etc. that you may consider of value. All pictures for competition must be printed from negatives made since July, 1885.



"AT ETRETAT." BY HENRY BACON.

DRAWN BY THE ARTIST FROM HIS PICTURE FOR THE PARIS SALON, 1886.





SKETCH OF THE CENTRAL GROUP IN "THE MOGUL EMPEROR RETURNING FROM PRAYER." BY E. L. WEEKS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE PARIS SALON, 1886.

DECORATION & FURNITURE

MORE ABOUT ORIENTAL ROOMS.

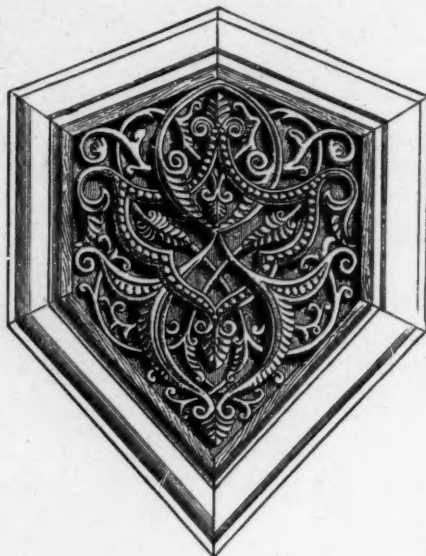


WITH reference to the last of the three articles on the fitting up of an Oriental smoking or lounging room in the last number of *The Art Amateur*, which we supplement now with an illustration on the opposite page, something further may be said. Our design is of a room built out upon the leads of an "extension," for use mainly in summer; but it may readily be adapted to any room by merely replacing the tent roof by a flat ceiling covered with Indian pierced brass, or with cotton prints, or carved-wood panels, of which some excellent old models are given herewith.

Since the appearance of the April number of the magazine, the writer has come upon De Gobineau's "Novvelles Asiatiques," a most entertaining collection of stories of modern Persian life, and full of local color. The story is told there of Gamber-Ali, a picturesque young ragamuffin of Shiraz, who, by his beauty, his poltroonery, and his inability to tell the truth, arrived at length at the honorable and lucrative position of travelling-husband to a princess of the blood royal. Early in the tale we are introduced to the audience-chamber of the governor prince of Shiraz. It occupies one side of an inclosure, with a square tank of water overshadowed by plantain trees and rose-bushes and paved with blue tiles. The room itself is lofty, open in front, its ceiling resting on two slender gilded pillars, its rear and side-walls covered with arabesques in gold and colors, among which are inserted small mirrors. The raised floor is covered with rich carpets, and the prince, reclining on silken cushions, is shown to us at breakfast while transacting business with his nobles and officers.

Although the three writers of the articles in our last number were impressed with the fact that darkness is essential to a truly Oriental room and to the effect of

one thought of suggesting the peculiarly Oriental use of small mirrors inlaid in the woodwork so as to reflect light, not form and color, and so gain sufficient illumina-



ARABIAN CARVED-WOOD PANEL.

FROM A MOSQUE OF THE FIFTEENTH CENTURY.

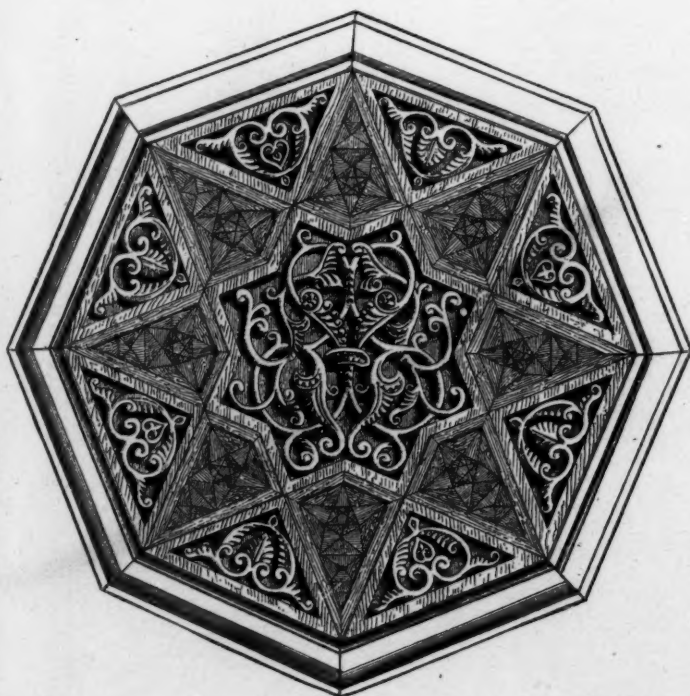
tion even in the darkest corners of a room without admitting the hot rays of the sun.

Gamber's bedroom, when he had arrived at place and power, is sketched in a few words. The walls were painted white with niches at regular intervals framed in

But we cannot give here a complete account of his magnificence. Instead let us translate the description of the saloon of Mirza-Kassem, a young merchant of Damghan, whose affecting story may have given Marion Crawford more than one hint for his "Mr. Isaacs." The saloon, of moderate size, has its walls decorated in red and blue, relieved with gold and silver lines; Chinese vases stand in the corners, Kurdish carpets cover the floor, and cushions of white muslin with scarlet stripes lie on the low divan. This, too, fronts on a little garden with rose-bushes and blue-tiled fountain, and within is a sleeping-room very like that already described.

The descriptions of the palaces in Mr. Edwin Arnold's "Light of Asia" will occur to many readers as likely to furnish some hints; but we confess that, whether the fault is in the conception or in Mr. Arnold's cloying verse, we find them rather too luxurious to be quite comfortable. The same may perhaps be said of the large Turkish saloon illustrated in our last number, which, however, it is hardly necessary to say, was not given as a model likely to be adopted as a whole by any of our readers; it was chiefly intended to show what could be attained in the extreme of luxury in the way of an Oriental apartment.

Japanese lattice-work, it was remarked, might be used instead of the Egyptian or Moorish. It is light and pretty, and, with the help of flowers and other ornaments in lacquer and mother-o'-pearl inserted, or India ink drawings on silk framed in by it, would give any room a very Japanese look. But, like the Moorish lattice-work, if used in quantity, everything should be in keeping with it, and, for the purpose in view, a Moorish or Turkish or Persian room, or a mingling of all three is preferable to a Japanese one. The Japanese style is not favorable to the expression of serious, unbroken, habitual laziness, such as a smoking or lounging room ought to have, though it should be used but seldom. That it is quite possible, however, to use Oriental motives in the decoration of an ordinary room without changing its general



ARABIAN CARVED-WOOD PANELS.

FROM A MOSQUE OF THE FIFTEENTH CENTURY.

most Eastern decoration, no one, apparently, remembered that in Persian palaces, and even in ordinary residences, the principal room is thus open to the light except when awnings shut it out during the heat of the day; and no

with arabesques of pink and gold, and holding caskets or coffers for rich stuffs, or elegant vases filled with flowers. His bed had immense coverlets of red silk, and an abundance of pillows, big and little, of embroidered linen.

character so far as our Occidental ideas of comfort and convenience are concerned, is well shown in our illustration on the opposite page of an apartment in arabesque style entirely in keeping with our every-day life.

WAX PAINTING FOR DECORATION.

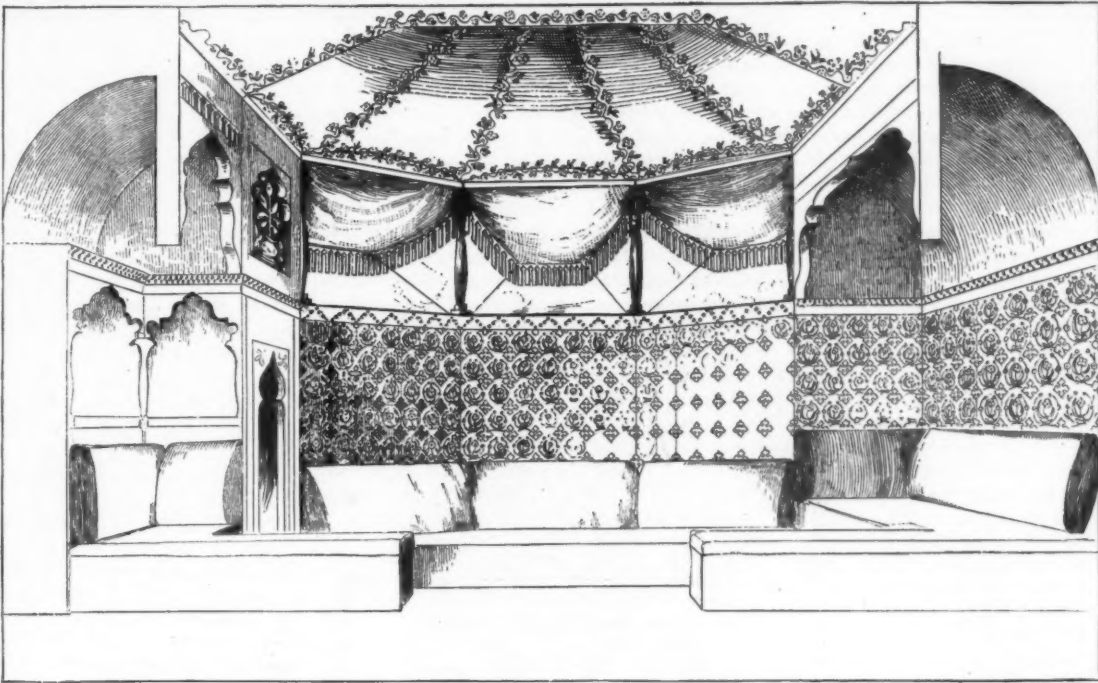
WAX paint as a means for interior decoration is not yet known at all as well as it deserves to be. It presents many advantages over any other sort of paint. It dries quickly, with an almost perfectly dead surface, and changes very little in drying. It offers an incomparably rich texture, much superior to oil paint applied in impasto. It lends itself to a great variety of effects, and many colors are safe and permanent in it which in distemper or even in oil would be dangerous to health, or not lasting. All sorts of bronzes, for instance, are reasonably safe when mixed with wax, and the most fugitive lakes and scarlets keep their freshness unimpaired for a life-time, if not forever. It may be laid on as thick as plaster or as thin as a wash of water-color, and any number of

a powdered condition, and, after cooling, it can be kept in tight tin cans. If not used for a long time, it will get too thick for most purposes, because of the loss of turpentine. Then it is necessary to add more turpentine

So thinned, wax paint can be applied with excellent effect to leather, kid, vellum, etc. As it never makes a shiny surface, unless burnished, the design will always be visible in any position and under any light.

In painting wall decorations on plaster, stone, brick or wood, it is usual to heat the first coat before applying it, or to pass a hot iron over it afterward, so that it will adhere firmly to the surface. In the encaustic paintings of the ancients a heating iron, something like a soldering iron, was used to blend the colors and smooth the surface after the paint was laid on. This plan may occasionally be used with advantage.

Wax paint can be readily modelled or stamped while it remains wet. We have seen walls decorated with it in imitation of stamped leather with very good effect; but its great merits are its rich texture, its drying without gloss, although slightly



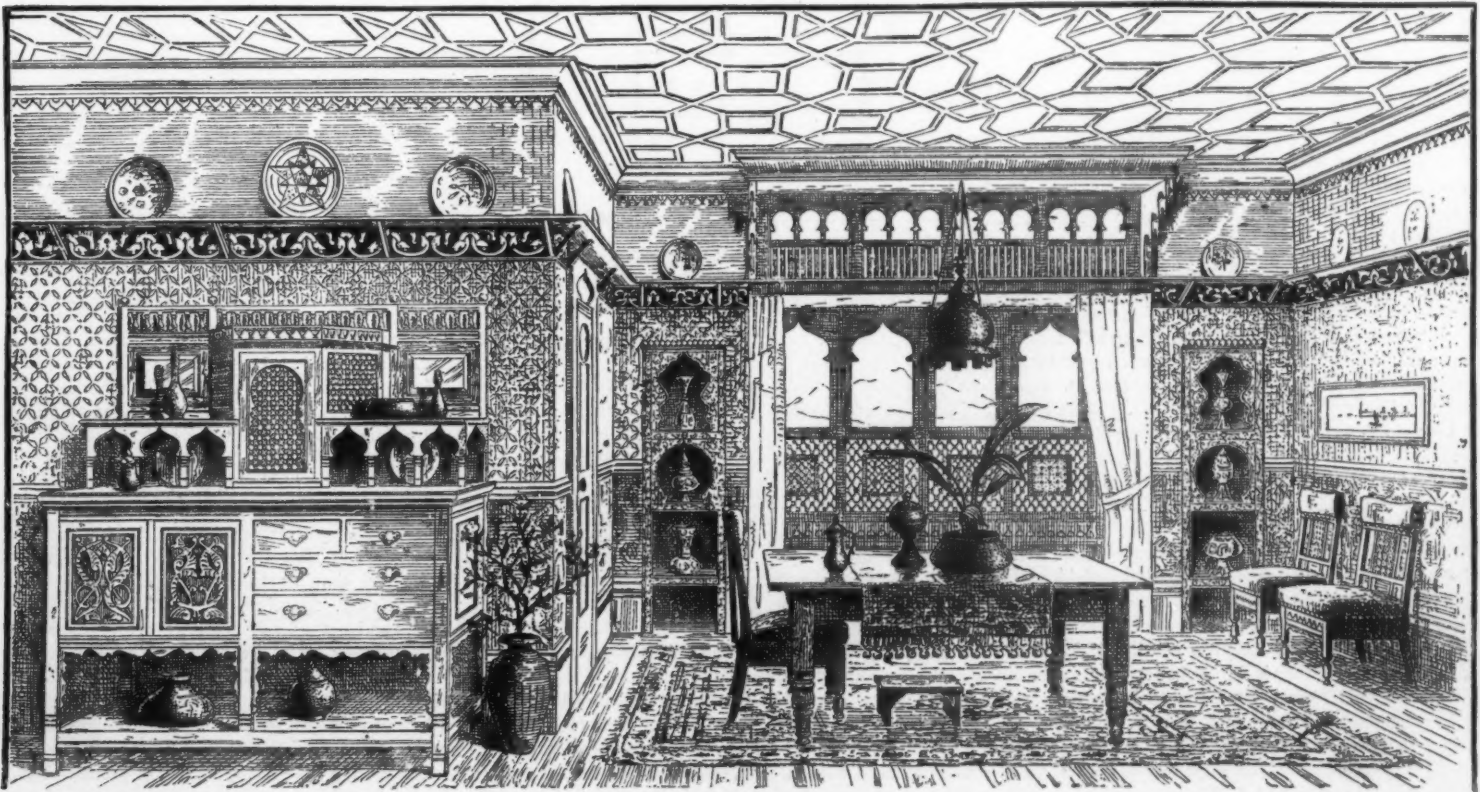
VIEW OF ORIENTAL LOUNGING-ROOM.

DESCRIBED IN THE ART AMATEUR FOR MARCH.

and mix it afresh; but there need be no waste: even palette-scrappings can be mixed over again.

If it is desired to paint very lightly, so as to preserve

walls decorated with it in imitation of stamped leather with very good effect; but its great merits are its rich texture, its drying without gloss, although slightly



DINING-ROOM DECORATED IN MORESQUE STYLE.

FROM A DESIGN BY H. AND J. COOPER, LONDON.

tones may be mixed or superimposed without incurring much risk of muddiness or heaviness.

The wax medium is composed simply of pure beeswax dissolved in warm turpentine. The colors are added in

the outlines of a design, it is generally better to use a little spike oil rather than a great deal of turpentine to thin the color; but, as spike oil is extremely volatile, this should not be done until the paint is needed for use.

transparent, and the extent to which colors can be mixed or worked one into another without danger of muddiness. The wax process is an old one that is well worthy of being revived.

HOW TO FIT UP A FARM-HOUSE FOR A SUMMER RESIDENCE.

IF it is not built on the plan of a cheap suburban tenement, a farm-house, in this part of the country, is likely to belong to one of two classes. Either it is in the old Dutch cottage style, having one story and an attic under an immense sweeping roof carried out to cover front and rear verandas, or it is of later erection, has two full stories, and a pillared veranda imitating a classic portico. It is possible for a very small family to find quarters in a house of the first-mentioned class, and with the exercise of a little ingenuity, to transform it into a pleasant summer residence. We will describe one experiment of the sort which succeeded reasonably well.

The house was on a small dairy farm which had been bought by the owner of a larger farm adjoining, and was therefore unoccupied. It was at the top of a sloping meadow with a steeper slope, wooded at the back. There was a stream at the bottom, with some willow trees, and the road was at the other side of the stream. It had the usual complement of rooms; that is to say, a living room and "best" room on the ground floor, and two sleeping-rooms in the attic. The kitchen, in summer, was in a shed at the back, where there were also, in a sort of square, cattle-sheds, wood-sheds, barn and so forth, all empty. The owner made the few repairs that were needed, and a contract was made with a neighboring summer hotel to supply provisions and service. The stream aforesaid took its rise from a large spring near the clump of willows. This spring served for store-house and larder, tramps being unknown; and a meal was often served under the trees, an awning being attached to two of the branches for more complete shade. The front veranda was turned into a sitting-room by the simple expedient of hanging up curtains between the rough poles that supported its roof. These curtains were of an East Indian cotton stuff dyed, some dark purple, some red, and worked with yellow silk in a pattern of small stars and dots, and were very decorative. They had been bought at the sale of a remainder of a stock of that sort in New York, and enough were left over after supplying curtains for the house to make cushions for the rough benches of the veranda. The furniture which was found in the house, such of it as was fit for use was moved out here. The rest was broken up for firewood or given away with the consent of the owner. The two rooms in the interior were put to the same uses as they had been by the original inhabitants, but were completely refitted. The walls, which had been papered, were scraped down, the plastering mended and white-washed, a little color being added to the lime to give the whitewash an orange tinge for the walls, a slightly bluish for the ceiling. The floor was mended and painted dark brown; and, instead of the dirty rag-carpet, a pair of Japanese rugs in white, blue and brown were bought for twelve dollars each. The blue blinds were taken out of the windows, and curtains, such as used in the veranda—but yellow, not red—were substituted. Doors and door-frames got a fresh coat of white paint, and a brass and iron bedstead, and other furniture of rattan and stained pear-wood were put in. The attic rooms were thrown into one and newly papered for the servant. Two hundred dollars covered the entire expense. There having been no flowers anywhere about the place, a few were obtained free of cost from the neighbors, and the yard at the rear having been cleaned and sanded, a flower-bed was laid out in the middle of it. As for the sheds they were let alone.

In fine weather, no more agreeable abode could well be imagined, and there was room enough—out of doors—to entertain any number of friends. But on rainy days, it was not agreeable to be cooped up into two small rooms. No doubt, if our experimenters had lived there a second summer, as they had intended, they would have begun to make additions: but, for a single season, even the inconveniences of the affair were felt to be rather amusing than otherwise.

What they might have done in the way of making permanent arrangements, had they tried, may be guessed from the following description of the transformation which a place similar to theirs, but larger, has really been made to undergo.

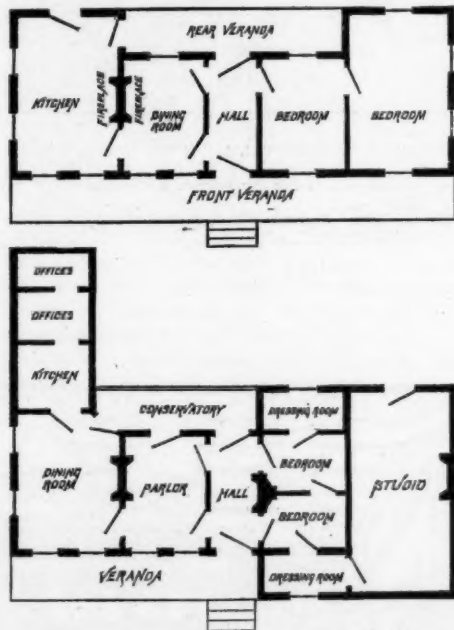
This second house was of the same type as the first, but had four rooms on the ground floor, with a hall dividing them two by two. Each room took the whole width of the house. There were two verandas, front and rear. The attic had been used only as a lumber room. There was talk of putting on an additional story,

but it was decided to build an L instead. The kitchen, laundry, and offices were put into the extension. The corner room which had been the kitchen was made into a dining-room, and the room next in order, which had been the dining-room, became a parlor. The rear veranda was, of course, broken into by the extension. What remained of it was inclosed with glass, and the part abutting on hall and parlor was fitted up as a conservatory. By cutting off an angle of the dining-room a glass door leading into this new conservatory was obtained. Of the two remaining rooms the one next the hall was divided into two bedrooms, each of which had a dressing-room, made out of that part of the veranda that pertained to it. The remaining room was converted into a studio.

The low ceilings were entirely removed, and were replaced by hipped ceilings with a large skylight in the studio. Three-fifths of the front veranda remained, and the exterior appearance of the house was hardly changed.

Inside, it was completely renovated. The floors were taken up and relaid in hard wood; the cellar walls and floor cemented; two new chimneys were built, one for the hall and two bedrooms, and one for the studio; the old plastering was broken away, and the walls and partitions newly plastered. This done, the question of decoration came up, and was solved as follows:

The hall, which received an abundance of light from the veranda in front and the conservatory at the back



PLANS FOR CONVERTING A FARM-HOUSE INTO A SUMMER RESIDENCE.

was "frescoed" in a brownish orange tint, with a paler and yellower tone for the ceiling. A narrow frieze or rather border of a conventional fifteenth-century pattern was carried straight across at the former height of the walls. It was stencilled in size, to which was applied aluminium leaf, which was afterward blackened, but so as to leave parts of the silvery metal untouched. Over this was a strong moulding of Georgia pine in guise of a cornice. A pair of antlers on either side sufficiently decorated the space above. The wood-work was painted dark green, with the outer mouldings of the door-frames black, and narrow lines of gilding on the panels. A wrought iron lamp was hung from the centre of the ceiling, and around the point of support was stencilled a circle of designs similar to those of the frieze, but the aluminium instead of being blackened was glazed with a mixture of cucuma extract and aloes which gives a better effect than gilding. The floor was nearly covered with skins; no rugs. The chimney-breast which rose to the ceiling was of brick and unglazed terra-cotta. The glass doors of the conservatory, as also those opening on the veranda had portières made from the woollen stuffs produced by the Indians of lower California, barbarous enough in design, but rich and warm in color.

The note here struck was sustained by the decoration of the other rooms. The parlor communicated by wide sliding-doors with the dining-room, and was practically

one with the conservatory. It had a dado of oiled pine, and from that to the height of the springing of the ceiling the walls were covered with brownish jute plush. A wooden cornice, deeper than that in the hall, and enriched with a little carving, ran around at that height. Above that the treatment was the same as in the hall, except that there was no hanging lamp or chandelier, its place being supplied by sconces attached to the walls. The severity of this scheme was done away with by painting the upper row of panels of the dado with flower subjects very slightly executed, and a border of light sprays painted in oils in impasto on the plush just under the cornice. The window-curtains of bluish silk crêpe harmonized with the furniture coverings of silk brocade, in which a turquoise blue predominated.

In the dining-room, a return was made to fresco, the dado being a Pompeian red divided into panels by lines of dark brown. The chair-rail and all the wood-work were treated with a varnish of aloes in which gold bronze powder had been mixed. This was put on over white paint and in various thicknesses so as to obtain a number of tones running from pale straw-color to deep reddish brown, all of them spangled like aventurine with specks of the gold bronze. The doors were further enriched by a few lines of gilding. The walls above the dado were frescoed an ivory tint, with, for frieze, a series of large festoons brushed freely on with the aloes mixture, helped with a few spots of aluminium glazed with transparent colors to represent fruit or flowers, and equally sparing touches of dark and light greens for leaves. The cornice was replaced by a shelf which sustains a few specimens of old Rouen ware. The windows, which had been enlarged elsewhere in the house, were here left of their original size because there were four of them; and as the room had not been carried out under the veranda eaves, there was space enough all around to permit of this bold style of decoration being adopted.

One of the two bedrooms merits a short account. The partition offered a wall space above the cornice-line so large that it could not be disregarded. This was rectangular in shape, but the corresponding space on each of the two side-walls on account of the dip of the ceiling was almost triangular. The difficulty was happily overcome by painting the whole space, ceiling included, with a scroll-work of foliage in natural colors. Realism was not carried so far as to imitate a trellis of vines; but something of the kind was suggested. The lower walls were left in the gray plaster without ornament, except a single figure of a nymph painted, while the plaster was wet, on one of them. The bed had a French canopy of blue and white, and the curtains and furniture were in the same colors. The studio calls for no description.

ROGER RIORDAN.

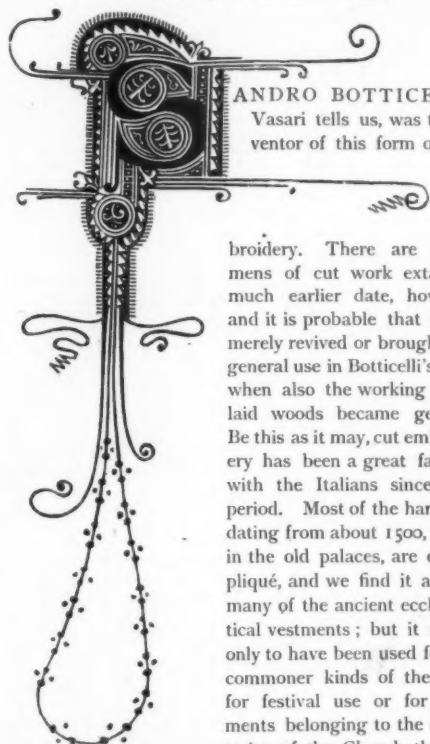
PROJECT FOR AN ARTIST'S "DEN."

AN artist, who, a few years ago, was making a great deal of money, prepared for himself a project of a den or study apart from his studio. His idea was that the building should be separate from his house, and at some distance from it. It was to be square in plan, each of the corners being occupied by a room, also square, leaving a uniform space between them. As in some Romanesque chapels, the arms of this cross were to be lower than the central portion, and were to be ceiled with circular or "barrel" vaults. These continued at a somewhat greater height, crossed one another over the centre of the square, producing the simplest form of groined vault; but, altogether, a very rich ceiling springing from a very simple ground plan. This ceiling was to be in plaster, trowel-marked with a pattern of vine leaves and grapes, and gilded; the pattern picked out with painting over the gold, and with inlays of such fine stones as may be had for little more than the cost of cutting and polishing—agates, onyx, and labradorite. A cornice, copied from a Byzantine original, was to separate this rich ceiling from the walls, which were to be draped with cut Genoa velvet in yellow, black, and crimson. The cases for books and curiosities, and the other furniture were to be in California red-wood. The floor was to be a feature of great magnificence. It was to be of dark Siamese rosewood, inlaid with ivory, in bold patterns. The four semicircular windows, one in each arm of the cross, were to be merely of very heavy greenish glass, an inch or more in thickness. The four corner rooms were to be used as bed-room, dressing-room, reception-room, and laboratory, the latter fitted to be used also as a studio.

ART NEEDLEWORK

THE ART OF EMBROIDERY.

XV.—APPLIQUÉ OR CUT WORK.



ANDRO BOTTICELLI.
Vasari tells us, was the inventor of this form of em-

broidery. There are specimens of cut work extant of much earlier date, however, and it is probable that it was merely revived or brought into general use in Botticelli's time, when also the working of inlaid woods became general. Be this as it may, cut embroidery has been a great favorite with the Italians since that period. Most of the hangings dating from about 1500, found in the old palaces, are of appliqué, and we find it also in many of the ancient ecclesiastical vestments; but it seems only to have been used for the commoner kinds of these, as for festival use or for vestments belonging to the dignitaries of the Church the finest embroidery of silk and gold only was used.

Appliqué, both in Italy and Spain, appears to have been chiefly thought suitable for curtains, furniture coverings, and for those gorgeous hangings which were kept by the great nobles for festive occasions, and then displayed from their balconies. It lends itself to bold designs rather than to delicate and rich embroidery; and for the carrying out of a large piece of work, to be seen at some distance, it is as effective, at a less cost, than any of the needle stitches.

Although its ancient name was "opus consutum," or cut work, it must not be confused with that kind of embroidery—chiefly of linen or white work—in which the design is cut or punched out by a machine and the edges sewn over. The modern name "appliqué" is the most suitable, as it includes in it all the various varieties of ancient cut work, even those punched-out designs which we frequently find in old specimens combined with other stitches. Appliqué may be roughly divided into two classes—overlaid and inlaid or transposed. The latter is found most frequently in the Italian work of the early seventeenth century, and arose probably from the desire to economize as much as possible the rich stuffs used in the work. We find exactly the same system followed in the inlaid woodwork which belongs to the same period.

Overlaid appliqué consists in simply cutting out a design in one material, or in various different materials, and placing it on an intact ground of satin, velvet, linen or any other fabric, the edges of the cut work being sewn down by hand and enriched or finished in various ways.

In inlaid or transposed appliqué the same design is cut out in two different materials—say in velvet and in satin. The velvet is then let in to the spaces left in the satin by the cutting out of the design, and the satin is in the same way let into the velvet ground, thus transposing the figure, and producing two pieces of work similar in pattern; but in one it shows as velvet on a satin ground, and in the other as satin on a velvet ground. (See Figs. 62 and 63.)

There is absolutely no waste by this means of working, and the effect is extremely good, where it is intended to have a pair of cushions or of portières. It is not pleasing when transposed appliqué is used for the two borders of one curtain, as is sometimes seen; the difference just

gives that feeling of irritation, which is fatal to good decoration. There are other forms of appliqué frequently found in old work, but not of a good period, consisting wholly of ribbons laid down in patterns, and fulled in or folded over at the curves or angles. It is at best but a bastard style, and occupies a border land between couching and appliqué. Fringes and cords were sometimes introduced as marking out the designs in this work, which is not to be admired or imitated.

Some embroideresses go to the trouble of having the whole design which they are about to do with appliqué

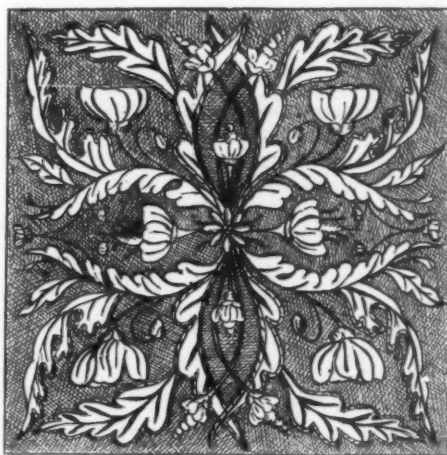


FIG. 62. INLAID OR TRANSPOSED APPLIQUÉ.

traced upon the ground. It is not always necessary, however, and it increases greatly the time spent over the work, and consequently the expense, if it is work which you do not execute yourself.

In some cases it is necessary, when the work in hand is a long border, the repeats of which must correspond accurately, and whenever appliqué is introduced, as is frequently done, as a part only of the scheme. We, therefore give a full description of this elaborate mode of work.

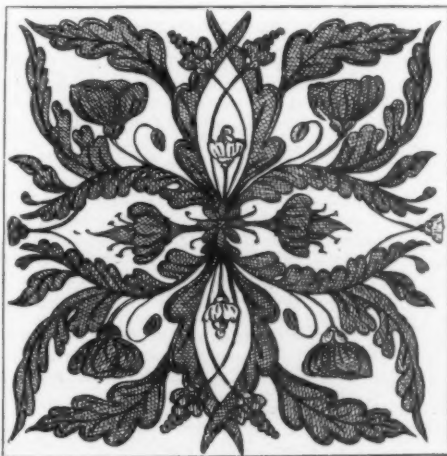


FIG. 63. INLAID OR TRANSPOSED APPLIQUÉ.

Although there are kinds of appliqué which may be worked in the hand, and to which we shall refer later on, it may be taken as essentially frame-work. We shall first describe simple inlaid appliqué. The design being fully marked out on the ground—which we shall suppose to be satin—which has been previously "backed," as described in a former chapter, it is framed in the ordinary way. An exact tracing of the design on good tracing paper or cloth must be laid on two or three folds of flannel or a thick cloth, and carefully pricked out with a strong nee-

dle or pin. A needle fixed into a small piece of cork, or anything which will give sufficient bulk for the fingers to hold it firmly, is best. The holes made by the pricking must not be too fine, or they become clogged with the pounce, nor must too large an instrument be used, or the holes break away. Several varieties of pricking needles are sold ready fixed in little wooden handles; but practical workers always seem to prefer an ordinary needle, which they can select themselves and fix into a cork. Nor are the pricking machines satisfactory; it is almost impossible to adapt them to the different circumstances under which their aid is needed, and they are apt to tear the paper, and to run the holes too near together.

Some pounce made of very finely powdered charcoal and pipe-clay in about equal quantities must be mixed ready in a saucer or shallow jar. A long pad made of a strip of flannel about four inches wide, rolled up as tightly as possible, until it is about four inches in circumference, and then sewn firmly down the side, to prevent it becoming loosened or unwound, must also be made ready.

The leaf, or flower, or portion of the design to be first used is then selected in the pricked pattern. This is laid upon the velvet, which we will suppose is to be the material applied. One end of the flannel pad is dipped in the pounce, or well rubbed in, if it is a new one, and it is then rubbed well all over the outline of the design, which is meanwhile held firmly in its place by the left hand. The pricked pattern is now carefully lifted, and the design is seen distinctly marked out on the velvet; this is then cut out with a very sharp pair of scissors just outside the pounced line.

The velvet must in all cases be previously backed, or it will curl up and become frayed at the edges. This process is the same as has been already described, but as it is required in larger masses for appliqué it is as well to give more minute directions than have hitherto been given.

A piece of thin cotton or linen fabric large enough to more than cover the piece of material to be backed is stretched very tightly on an even board and firmly secured with tacks or with drawing pins. It is then covered very smoothly and evenly with paste, taking great care that no bubbles, lumps or other inequalities are left. The velvet, serge, satin, or whatever material is wanted is then placed carefully the right side uppermost upon the pasted backing, and with the palms of the hands pressed evenly down, taking care in smoothing it to leave no ridges and to see that the edges firmly adhere to the backing, which must always come beyond the material sufficiently to leave a good margin. It must now be left twelve or twenty-four hours to dry. When taken up the backing should adhere so firmly and evenly to the material as to appear a part of it. All materials, with the exception sometimes of cloth-of-gold, need backing for appliqué.

In pouncing and cutting out the detached portions of a design to be applied as overlaid appliqué, care must be taken so to fit one piece with another as not to waste more than can possibly be avoided. It will be of advantage to the appearance of the work that those portions shall be cut out in different directions of the fabric, as it gives a play of light and shade over the whole work which would not otherwise be obtained. This is especially the case when plush is used. An experienced cutter will cover the whole of the material with the pounced design, and cut them all out at once; but it is a better plan to cut only what is wanted for the moment and to arrange the next portion when it is needed as economically as possible. The scraps which will always be left should be kept in a box, as they come in usefully afterward in working up the smaller portions of the same design or for enrichments in others.

The leaf being thus cut out must then be fitted on to the corresponding part of the design drawn upon the ground material, and kept in its place by small pins, known as mini pins. It is then sewn down over the edge with fine silk or cotton, the stitches being taken a sufficient distance from the edge to make it secure, but not deep

enough to show when the finishing edge is put on. When all the pieces of appliqué within the frame are fixed in their places and sewn down the edges are finished by sewing a couched line of yarn or of cord all round, so as completely to cover the stitches by which the design is secured in its place.

The stalks of flowers and finer lines of the design are generally couched in crewel, filoselle, cord, or chenille, and the applied pieces of material are generally worked up by veinings of silk, or cord, or frequently by stitches.

In Italian work painting was frequently used to heighten the effect of appliqué by deepening the shadows, and it is always a great addition to the general effect to work in the small flowers or other portions of the design in satin or feather stitch; or laid work may be introduced, and ornaments, scrolls, etc., couched in cord or strands of silk. A great effect may be produced by outlining the applied designs with chenille or arrasene, working one shade in with another, so as to produce a variation of tone. Different coloring may also be given to portions of the design by working over them silk stitches somewhat detached, either in the form of crosses or stars or parallel lines, similar to that known as Japanese stitch; or crossed diaper lines of silk or of arrasene may be worked over the design before the couched outline is put in. If plush or velvet is used, good effects are obtained by laying down veinings of gold thread or even of silk, which allows the plush to rise up between the stitches, and gives great richness.

Cloth-of-gold is commonly used in appliqué, and is very effective; the smallest clippings of this valuable stuff will come in for enrichments to the design sewn over with colored silks or simply edged with gold cord.

When the work is finished and is ready to be removed from the frame, the back should be pasted over, not too thickly, to keep the ends of cord and threads used in couching from moving about. The best kind of paste for using for this purpose, as well as for backing, is shoemaker's paste, which may always be bought ready mixed, and which does not get sour after use. An ordinary very well boiled paste of flour and water, made with a small quantity of powdered resin and about a teaspoonful of essence of cloves, may be used if shoemaker's paste cannot be obtained. The great thing to be observed is to avoid lumps. The paste may be brushed on with a short bristle brush to begin with; but there is really no way of rubbing it satisfactorily into the back of the work so good as using the fingers. For pasting the back of embroidery, especially appliqué which has a number of ends of cord or gold thread at the back, the paste should be thick; for backing it may be used thinner, and must be perfectly smooth.

L. HIGGIN.

HINTS ON FLORAL DECORATIONS.

The printed reports of the floral decorations at the White House show that the taste displayed there is that of the average florist, which is practically the same as that of the average gardener. The hyacinths, roses, smilax, ribbon-grass and ferns are massed, each flower or plant by itself, so as to form great mounds or long lines of color, and the general arrangement seems to be formal to grotesqueness. Similarly, our gardeners give us a bed of pink geraniums, a bed of scarlet geraniums, a bed of yellow calceolarias, one of blue lobelias, and so on; or if they use several flowers in one bed, it is in parallel or concentric bands. We do not by any means wish to condemn this practice in all cases. It secures powerful effects of color; and we will add that they are commonly pleasant as well as strong; but the individual flower, its graceful form, its delicate gradations, and, above all, its poetic associations are entirely lost sight of. No one can perceive the shading of a rose in a great mass of roses. The graceful bending stem of the lily-of-the-valley or the Roman hyacinth makes no particular impression when bunches of these flowers are disposed all along the line of a big dinner-table. As for poetry, a young man, properly placed between two pretty girls and vis-à-vis with a third, may be brimming over with it, even at a fashionable dinner; but, unless he is very simple, he would as soon think of looking to the candles or to the shirt bosoms of the waiters for inspiration as to the floral display. It is meant to dazzle, to have a certain effect upon the animal spirits, and that is all.

This used not to be, and there is no reason why it should be so now. The painted or sculptured festoons of classic times and the Renaissance, which people admire so much in modern copies, were taken from actual arrangements of leaves and flowers used at feasts. How tame and insignificant are our modern substitutes for them—mere ropes of smilax or mountain laurel or arbovitæ! Compare such festoons as Raphael, or some one of his pupils, has brushed in for accessories to the frescoes of the story of Psyche to the modern imitations, which present just the same appearance for a quarter of a mile at a time. The festoon might yet be used to great advantage in backgrounds, if, as in earlier times, it were as carefully composed as a bouquet. Plenty of models can be found in Renaissance prints and pictures; or, if a little more freedom is desired, in the sculptured ornament of the eighteenth century.

Prints of the latter period will give many hints as to the employment of corbeilles or paniers of flowers, which, in case of a small entertainment, should take the place of the then stiff modern center-piece; or, on state occasions, might very appropriately flank it. The tall, bell-shaped basket may be of plain osier or painted or gilt. Its contents should be diversified, the flowers be-

ing chosen so as to contrast agreeably, both as to form and color, with one another and with their legitimate foliage, which should serve instead of the adventitious "greens," so liberally thrown in by the florist.

It is remarkable that one seldom reads an account of the floral decorations at receptions and so forth which does not make special mention of the mantel-shelf. At one time it is draped with ribbon-grass, at another it is "banked" with ferns. It is true that this ugliest feature of a modern room seems to require to be disguised with whatever comes handiest. But, as a rule, if it cannot be made away with altogether, it is best to ignore it. But the wall spaces between doors and windows in a large room must be treated. If the openings are not far apart and are arched or rounded at top, the best thing to do will be to use growing plants trained to a "standard" shape, as roses and azaleas often are, and mounted, if necessary, on pedestals, so that the mass of flowers and foliage may fill the space between the arches. In other cases, there is nothing better than the ordinary arrangements of palms to which the florists are accustomed. Finally, it should be remembered that one may have a surfeit, even of flowers. Moderation is, in all things, one condition of enjoyment. A too lavish display of orchids and camellias, or of more ordinary blossoms, suggests intemperance and gluttony. There should be enough to make the room look bright and gay, and to furnish a vivid center to the picture which it presents—no more. To bring the whole contents of a big conservatory into a dining-room is bad taste.

Books Old and New.

CH. MONSELET recounts that, at a certain library, a reader one day asked the curator to give him a big book. "What big book?" asked the official. "The biggest you can get, if you please." "But, for what purpose?" "To sit on it," was the reply.

At the exhibition of the Rev. F. Lake's library the other day, at Leavitt's, there were many books that would have served this purpose admirably: fat volumes of old divinity, scholastic philosophy, and canon law; but there were also many important works such as are seldom to be met with except in public libraries, such as the Bollandist "Acta Sanctorum," Migne's Greek and Latin Patrology in 324 volumes, and the Acts of the Councils of the Church. There was, too, a less but still considerable number of books that interest the book-lover and the artist. Among these are to be counted the "Questiones Circa Sacramenta," of Pope Adrian the Sixth, with its handsome wood-cut title-page; the letters of Eneas Silvius, suppressed by himself when he became Pope Pius II., with initial letters which are fine examples of early wood-engraving; a lot of other incunabula or very early printed books; the "Documenti d'Amore" of Fr. Barberini, with fine symbolical copper-plates by Bloemaert, etc., after Crescenti and Massimi, and a quantity of curious Dutch, French and Italian books of emblems. A book which should have been included among these, the "Breviary des Courtisanes" was classed by the cataloguer among works on women, perhaps mistaking "Courtisan" for "Courtisane." It is very curious, and is illustrated with well-executed copper-plates by De Jode, after Van Horst, each divided into two portions, the upper showing some scene from the Passion, and the lower representing the ordinary occupations of the French courtiers at the same hour of the day. There were the commentaries of Cornelius à Lapide, which, as the reader may remember, were replaced in Father Prout's library by a stone jug; there were books on magic and exorcism, and heaps of books in vellum, in pig-skins, in old calf, with brass clasps, stamped arms, book-plates and all the accessories that tempt the curious. New York never witnessed such an exhibition before, and probably never will again, for, in this country, there are few, even among Catholic clergymen, who need or who care to have such a collection. This is said to have cost its late owner \$20,000. It was withdrawn at the last moment from public sale, and sold in one lot to a wealthy Catholic layman of New York City, at what price could not be ascertained. At the Dorman sale, which followed in a few days, the chief prizes were an illuminated MS. in French, of Boccaccio's "Fate of Princes," and a "Biblia Pauperum" in very good condition; good impressions of some of Rembrandt's etchings and India proofs of some by Seymour Haden and others.

"ETCHING IN AMERICA."

MR. J. R. W. HITCHCOCK, in his little book on "Etching in America," disclaims any intention to exhaust the subject, yet, so far as the history of "Etching in America" is concerned, it would be difficult to point out any serious omission which he has made. He gives not only a full account of the organization of the New York etching club and of its exhibitions, but also of the various individuals, engravers and others who, before the organization of the club, dabbled a little in etching. If this were all, the future historian of American etching would have much reason to be grateful to Mr. Hitchcock; but, unless we are mistaken, the vigorous and candid account of the present state of the art among us, with which the author ends his book, may furnish him with more serious grounds for gratitude. Mr. Hitchcock points out that, as yet, we can hardly be said to have an American school of etching, and that there is much danger, spite of the great advance both in production and in demand that has taken place since the Etching Club was started, that we may never have a distinct American school. This danger he finds in the growing tendency to the production of etchings which merely supply the place of engravings. Several of the photographic

processes, he says, with reason, supply that want better. If etching is to last it must return to its proper sphere, that of the ready expression of vivid thought, by means of the pure line with little more than the suggestion of tones. It will be seen from this that Mr. Hitchcock is a purist, and it is because he is a purist that we recommend his book to every etcher and to every lover of etching. The ruin of the art is inevitable if the rage for finished etchings is pandered to much more. Published by White, Stokes & Allen.

RUSKIN'S "PLEASURES OF ENGLAND."

OF the many queer brochures that have been given to the world by Mr. Ruskin, his "Pleasures of England" (Wiley & Sons) is one of the oddest. The purpose of the book he states to be to examine "whether London as it is now, be, indeed, the natural, and therefore the heaven-appointed out-growth of the inhabitation, these eighteen hundred years, of the valley of the Thames," and if not, "in what measure and manner the aspect and spirit of the great city may be possibly altered." Here is a Herculean job! He sets about it by examining in these first three lectures, how England was taught by the Roman monks in "The Pleasures of Learning," Bertha to Osburga; how Westminster was built and the monarchy founded in "The Pleasures of Faith," Alfred to the Confessor; and in "The Pleasures of Deed" how the Normans conquered, built and ruled. These essays are, as usual with Mr. Ruskin's later writings, full of insight, of facts well stated, of wild guesses put forward as of the same force as facts, and of rhetorical buncombe which probably takes in himself as much as it does anybody. They are, it appears, to be continued.

THE LIFE OF LONGFELLOW.

THIS handsomely printed work is edited by Samuel Longfellow and published in two stout volumes by Ticknor & Co. We may say at once that it sweeps the field clean and leaves nothing for unauthorized biographers of the poet to do. It is made up in great part of extracts from the journals which Mr. Longfellow industriously filled during many years, and numerous letters and extracts from letters round out and complete the portrait with the fullest detail. Practically, the book is an autobiography. Of course, very much of the matter in it is rather dry reading except to Longfellow enthusiasts. But the part taken by the editor, of giving, at once, all the information about the poet's private life that the public or any part of it has any right to expect, was, we think, the proper one. His work of arrangement, of binding together and of filling up the few gaps that existed in his material is extremely well done. The two volumes are illustrated with four portraits of Mr. Longfellow, of which the most striking is etched by Schoff after Healy; one of Mrs. Longfellow; several views of houses in which the poet lived, some facsimiles of rude sketches made in Europe, and others of the poet's handwriting.

HOWELLS'S "INDIAN SUMMER."

THE fine-drawn thread of interest which Mr. Howells, like a literary spider, spins through nearly four hundred pages of nothing in his "Indian Summer" is just the thing to amuse a lazy man on a warm day. It is a delightfully somnolent book, and one may read back and forth, and round and round in it, without troubling himself in the least about the story. There is a story, and some of our readers might, possibly, get interested in it if they were not warned not to do so. The true way to enjoy the book is to search in it for the bits of description that are hidden among conversations and incidents like eggs in straw. The characters are decent American people living in Florence; their talk is a trifle literary, but rather better than the average of such talk in real life; the incidents are such as might happen at a tea-party, and, just as the reader is beginning to yawn, somebody in the book yawns too, which evidence of animation stirs up the reader's attention again. Published by Ticknor & Co., Boston.

"ROADSIDE SONGS OF TUSCANY."

FRANCESCA ALEXANDER'S "Roadside Songs of Tuscany," now brought to a close with the tenth number, are even less exciting than "Indian Summer" and may safely be commended to young ladies, for whom they were written, as Mr. Howells's book was for lazy men. They consist of legends of the saints, and stories of modern young Florentines told in graceful prose and verse, with notes and comments by Mr. Ruskin, and pictures by the author. What look very much like American landscapes and American types of humanity are found throughout these illustrations of Tuscan song. It may be this that gives them their curious air of realism—not a stern realism, however, but a gentle and glowing kind, like that of the early Italian painters whose works the author and artist has doubtless studied under Mr. Ruskin's direction. The pictures are generally accompanied by a few lines in Italian, and the English translation, framed in with drawings of flowers at once naturalistic and decorative in treatment. But for Mr. Ruskin's notes, there would be nothing to find fault with in the book; but Mr. Ruskin always requires to be taken with an ample grain of salt, and we would ask Miss Alexander's young friends not to take for gospel all that he says or seems to say. They can believe the legends as much as they choose. Published by John Wiley & Sons, New York.

LITERARY NOTES.

OF "Les Artistes Célèbres," a new publication of the Librairie de L'Art, two volumes have just been issued. They are FRANÇOIS BOUCHER, by André Michel and GÉRARD ÉDELINCK, by Vicomte Henri Delaborde. Both are abundantly supplied with photographic process illustrations. They are printed in convenient shape on good paper, and the cover is ornamented with a handsome Renaissance border.

A SHORT biography of the well-known painter, Laurence Alma-Tadema, written by his friend, Georg Ebers, and translated from the German by Mary J. Safford, has been published by William S. Gottsberger. It traces the events of the painter's career and gives an appreciative review of his work down to the present time. It is illustrated with a portrait and a few engravings of some of Alma-Tadema's pictures, apparently reduced by process from larger engravings and not well done. Mr. Gottsberger's publications are always creditable so far as their literary contents are concerned, and this little volume is no exception to the rule. But when he uses illustrations, they should be better than what he gives us here.

MR. HAMERTON, editor of The Portfolio (Macmillan & Co.), began in the January number an interesting series of articles on "Imagination in Landscape Painting." What he says in the March issue on the difference between the artistic imagination and the mechanical and scientific imagination is quite important. There is also a series of articles by Mrs. Van Rensselaer, on Hans Makart, written with her usual care, and one by F. G. Stephens, on the English cattle and figure painter, James Ward. The first series is illustrated, or, rather, ornamented, for there is little reference to them in the text, with photo-engravings after etchings by Claude, Turner and Ruysdael, phototypes after Reynolds and Constable, and mezzotints on plate paper after Gainsborough and David Cox. The illustrations to the articles on Makart are not particularly good wood-engravings; those to Mr. Stephens's series are very delicate phototypes of pencil and

wash sketches by Ward, done by the admirable Meissenbach process, which is as yet unapproached by any known in this country. Beside these, there is the usual complement of large etchings, a cattle-piece after Ward, etched by Murray, a fine portrait of an old lady etched by H. Macbeth-Raeburn after N. Macbeth, and Raphael's "Children at the Altar"—in "The Sacrifice at Lystra"—etched by G. W. Rhead, being the best. All are, however, elaborate, that is to say, semi-mechanical in execution, and we believe that there are few who would not prefer good photographs like those of Mr. Burne-Jones's pictures of "The Golden Stairs" and "The Mirror of Venus" lately given by The Portfolio.

Treatment of the Designs.

STUDY OF A CALF. BY JAMES M. HART.

BEFORE beginning to paint in oils this charmingly natural study from life, draw in the calf with charcoal sharpened to a point. Then go over the outlines with burnt Sienna and turpentine, and rub in a flat tone of the same in the shadows, leaving the canvas to represent the lighter parts. While this is drying, lay in the background, and use for the general tone raw umber, white, a little bone brown and a little cobalt and yellow ochre. In the darker tones add burnt Sienna. Next take up the foreground, and paint this with raw umber, yellow ochre, light red, white and a little cobalt or permanent blue. In the shadows thrown by the feet use a little ivory black and burnt Sienna, with a touch of cobalt or permanent blue. In painting the calf, lay in the white parts in one general tone of light warm gray, and add the high lights and deeper accents of shadow afterward. For this medium shade of gray use white, yellow ochre, a little raw umber, madder lake and a very little ivory black, with cobalt and permanent blue. In the deeper accents add burnt Sienna. The high lights are crisply touched on with white, yellow ochre and a very little ivory black. The reddish brown parts of the animal are painted with raw umber, white, light red, yellow ochre and a very little ivory black. In the deeper accents substitute burnt Sienna for light red, and add a very little cobalt in the half tints. Paint the eyes with bone brown and burnt Sienna, and the nose with ivory black, a little white, cobalt and burnt Sienna. Use for the hoofs ivory black, cobalt, white and a little madder lake and yellow ochre. In the deeper accents add raw umber and burnt Sienna, omitting yellow ochre and cobalt. Paint with flat bristle brushes of medium size for the general tones, and in finishing, for the fine details and small touches, use flat, pointed sables, Nos. 5 and 9. Use poppy oil for a medium after laying in the first painting, where a little turpentine is used with the colors to facilitate drying.

THE DECORATIVE HEAD.

In painting the extra supplement design, by Ellen Welby, make the flesh tints fair; hair light, shaded with a warmer tint, and with a little gray in the half tones; eyes blue, but not too bright, and shaded with a warmer blue and a little brown; ruff white, the shading in the plaits a warm gray with some brown, and the lighter part shaded with cool blue grays.

The dress may be a pale yellow, not bright, but mixed with black. Make the background dark blue. For the leaves of the passion flower use dark warm greens but not so dark as the blue of the background. The passion flowers should be shaded with gray and with a little very light green; make their centres a dark rich purple, and the stamens a dull orange.

THE BIRD AND FLORAL DESIGN.

THIS decorative design (Plate 523) may be used with charming effect as a single panel fire-screen, painted on transparent glass in oil colors. The firelight shining through the glass will throw out the birds and flowers in strong relief, making them appear quite realistic. No background is painted in this case, and turpentine is used with the colors to prevent them from spreading. Lay the sheet of clear glass over the design and trace the outlines carefully, using pen and ink. When painting, lay a sheet of white paper behind the glass so that the colors can be clearly seen. This design may also be done on canvas, cloth, satin, or any other material preferred, and would make a very pretty window-screen painted on transparent muslin or Bolton cloth. A background should be used when the work is done on canvas; it should be a tone of warm blue, suggesting sky. Make the blue darker at the top and gradually warmer and lighter toward the bottom of the panel. Some of the flowers are soft, creamy white, with yellow centres; others are light, warm red, and they also have light yellow tips to the stamens. The green leaves are rather light and warm in quality. Make the large bird in the centre with rich, dark blue head, wings and tail, having a brilliant orange streak in the wings and base of the tail feathers. The back is gray and the breast and throat orange.

The other bird of the same kind has the same colors in head and breast, but in the inside of the wings the orange is shaded with gray. The other birds have red heads, each with a dark brown line around it; their wings and tails are gray, while the breasts are soft, light red, shaded with gray. To paint the background or sky use Antwerp blue, white, a very little light cadmium, madder lake and a very little ivory black. The white flowers are laid in at first with a general tone of light warm gray; the high lights and dark accents of shadow being added afterward. For this general tone use white, yellow ochre, a little ivory black, cobalt and madder lake. In the shadows add raw umber and burnt Sienna. Paint the high lights with white, yellow ochre and a very little ivory black. The red flowers are painted with madder lake, vermilion, white, yellow ochre, with a little raw umber and ivory black. In the shadows add burnt Sienna. For the yellow centres use light cadmium, white, yellow ochre and a very little ivory black. Paint the green leaves with Antwerp blue, white, light cadmium, vermilion and ivory black. In the shadows add raw umber and burnt Sienna. In painting the birds, for the dark blue feathers use permanent blue, a little white, a little madder lake and ivory black, with a very little cadmium. Paint the orange feathers with deep or orange cadmium, mixed with a little medium cadmium, white, a little madder lake and a very little ivory black. In the deeper accents of shadow add a little burnt Sienna. The red breasts and heads are painted with the same colors given for the red flowers, and for the gray feathers use the colors given for shading the white flowers. The beaks and claws are pinkish yellow; paint these with yellow ochre, white, light red and raw umber. In the shadows add a little ivory black and madder lake. In painting this design use medium and small flat bristle brushes for the general work, and for the fine accents and small details in finishing use small flat pointed sables, Nos. 5 and 9.

THE CUP AND SAUCER DESIGNS.

In painting the cup and saucer cranberry design (Plate 521) make the stalks and berry-stems brown; berries light red marked with dark red; some of the berries yellowish white marked with red; tip of berry, gray; leaves, light part apple green and brown green mixed; dark part red brown or violet of iron. Outline with violet of iron. For the background add flux to dark green; bands white and gold.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

ADVICE TO A NOVICE IN ETCHING.

SIR: I am trying my hand at etching, and the results are very encouraging to me as a green hand, all but in one thing—the printing. I have a handpress, and do my own printing, and would like to have some advice.

1. How do printers of etchings ink and clean their plates so as to keep the ink in the lines, and obtain a perfect print? 2. Are steel-engravings inked, and printed the same way as etchings? How do they manage to clean the plates, and still keep the ink in the very fine lines, such as skies? 3. What must I do with my ink to take away that cold, crude appearance in the black, and get the warm and agreeable tones one sees in most etchings? I ink my plates by putting a rag around the end of my finger, and filling all the lines. After that I have a pad about 3/4 inches, around which I wrap a rag, perfectly smooth and even, and slightly moisten with turpentine to remove the superfluous ink and clean the plate. But the results are not satisfactory. Please tell me how to proceed.

J. H. K., Allegan, Mich.

1. Take a piece of felt about three inches in width and roll it up tight and tie a string around it. With this rub on the ink (which must be as thick as possible). The plate must be moderately warm while working on it; it can be made so by laying it on a hot soapstone. Now take fine tarlatan, wash out the starch, and when the stuff is dry use it to rub off the ink. Preserve your tarlatan, keeping the pieces with most ink for the first wipings, and finishing with cleaner pieces, always rubbing lightly. If you wish for very fine sharp lines in the sky, take a little chalk on the palm of your hand and rub over the part. This, however, will take the tone off the plate, which is much prized by etchers. To give the plate a rich quality in the deep lines, take a piece of clean (washed) tarlatan; fold it into a loose pad, and drag it slowly over the parts, using it as you would a blender in oil painting. For this operation the plate must especially be properly warmed. 2. They are inked in the same manner, but are rubbed off cleaner, and perhaps more pressure is used in the printing. 3. To take the cold quality out of ink add a little burnt Sienna.

WATER-COLORS TO REPRESENT GOLD.

"JIM," Toronto, Can.—In water-colors, if transparent washes are used, brass can be represented by raw umber, yellow ochre, cadmium, a little lamp-black, and a very little cobalt for the general tone. In the shadows, use burnt Sienna, raw umber, lamp-black, cobalt and yellow ochre. In the high lights, use cadmium, a little lamp-black and raw umber. If opaque colors are used, add Chinese white to the colors given above.

REFURNISHING A SMALL PARLOR.

M. E., Topeka, Kan.—Stain your floor a dark walnut and get a rug of mixed colors of whatever material you can afford. Those of American make imitating Persian rugs are good, and will not cost more than, if as much as, a Brussels carpet. Paper the walls with a medium shade of olive green with small pattern of a darker shade of the same color. This will harmonize with the wood-work. Your walls are too low for a frieze, but you might have a simple border of a lighter color than the field. In your windows have sash curtains of India or Persian silk of a soft shade of yellow and long curtains of Madras muslin with very light olive greenish tone.

Your corner shelf may be ebonized as you suggest, with the addition of a curtain of Persian silk running on a narrow brass rod, matching the sash curtains. A Turcoman striped portiere would do very well if judiciously selected. Try and get one with olive ground and stripes of deep blue, red, old gold and white with, perhaps, a thread of gold running through. Throw an Afghan of harmonizing colors over your unsightly sofa if you cannot make up your mind to remove it from the room. Cover the rush-bottomed arm-chair with the rich dark stuff resembling old tapestry which comes in quaint designs; this is better than the spun silk you suggest. Cover the small chair with "old gold" plush and ebonize the frame. Do not think of such a thing as painting your "ginger jar." Leave as it is. Put a few peacock feathers in it and stand it on your corner shelf.

TO PAINT ON BUNTING.

R. S. V. P., Paterson, N. J.—To paint on bunting you can use the ordinary oil colors much thinned by turpentine so that when applied they merely dye or stain the material, and leave very little of the paint on the surface. To obtain the bright red tone you speak of, use madder lake and vermilion mixed. The ordinary lake will fade, so be careful to use madder lake. Stretch the cloth tightly when working, and use a large flat or round bristle brush held upright in the hand. Thin the colors well with turpentine before using.

CLASSICAL PROPORTIONS OF THE FIGURE.

T. S., St. Louis.—According to Da Vinci, the human figure, classically considered, is to be divided into eight equal parts. The first goes to the head, the second to the nipple of the breast; the next two to the fork of the legs, and the other four to the legs, divided in the middle just below the knees. The finger tips should reach half way down between the hip joint and the knee. The hand should be the length of the face and the foot should be one sixth the length of the body. But we seldom see these actual proportions. As a rule, the head is larger, the fork is lower down, and the legs and feet are consequently shorter. The hand generally falls into the prescribed place midway on the upper leg; but that makes an arm longer than the Greek proportion. One sixth of the length of the body for the feet is hardly ever seen on a white man. One seventh would give a man six feet high a foot ten and a half inches long, and a woman who is five feet high a foot nine inches long, which to the ideas of an American would be little less than shocking.

WOOD CARVING.

H. S., Jamestown, N. Y.—The beginner should get the entire design relieved before beginning to model at all, though one who has worked awhile will be apt to vary the monotony of the work. Having cut the wood away to a uniform depth of a

quarter of an inch, put a line with the veiner around the panel, half an inch from the edge, being careful to make clean-cut corners. Then with the V tool put in the lines, as shown in the cut, that block out the modelling, as the veins of the leaves, and the outlines of calyx and corolla in the flowers. In modelling it would be well to have the plant to look at; or first draw the design, then model it in clay, and then carve from the clay model.

MONOGRAMS ON CHINA.

BURTON S., New York.—In designing a monogram, an effort should be made to give the principal letter prominence, either in size or color, to have the monogram legible, and so arranged that the letters will naturally be read in the order intended. In painting one on china a good arrangement is gold, black and red. If the name of a person, the letter of the surname might be made entirely of gold, with an outline of black all around or only on one side, accenting the shadowed side of the latter; the first letter of the Christian name might be in red, either a slender letter in solid red or red outlined with gold; and the letter of the middle name might be a slender black letter.

DISTEMPER DECORATION OF A PARLOR.

SIR: Will you please tell me (1) what kind of plastering to have on our parlor, so that it will have a soft finish when painted? (2) What kind of frieze should there be and how deep should it be painted? (I dislike a dado.) What tint should be used for the walls. Should the ceiling be the same tint, and decorated? (3) What kind of a picture rod shall we have, and how high shall it be placed? The room is twelve by eighteen feet, eight feet high, well lighted. It will be furnished in dark brown, tan-color, and garnet, and have many paintings hung on the wall. (4) In "distemper painting" should the glue be mixed with ordinary paint or with dry colors? W. S. C., Farragut, Iowa.

(1) A clean and even sand finish makes the best surface for paint. (2) In a room eight feet high, fifteen inches is deep enough for a frieze. Paint the wall a dull golden olive, the frieze several shades darker of the same, the ceiling, sage green of medium depth. If many pictures are to be hung, the ceiling would best be left undecorated. (3) A plain pine wood picture rod one and one quarter inches deep, painted the same color as the frieze, is best. If there is no cornice, place the same immediately under the ceiling, or under the cornice if there be one. In distemper painting mix the glue with ordinary bottle or can "fresco colors."

FURNISHING A COUNTRY PARLOR.

SIR: (1) I wish to ask if these ideas meet with your approval for a country parlor fifteen by fifteen: Walls terra cotta, olive frieze, floor stained—wax finish, with Kensington rug in golden brown. Scrim curtains worked with crewels; sofa, tables and small cabinet of cherry wood; chairs, bent willow. This room has an ash mantel, with the rest of woodwork stained dark brown. (2) What could be done to bring them more in keeping, or could they be left so? (3) Would it be in bad taste to hang a portiere over a window to give it the appearance of a door? (4) Should a corner cupboard in a room ten feet high reach to the ceiling? AN OLD SUBSCRIBER, Baltimore.

(1) The arrangement of colors as described is harmonious, and should have a pleasing appearance. (2) It will be advisable to let woodwork remain as it is. (3) A portiere can with propriety be suspended over a window, provided it does not mar the symmetry of the room. Care must be taken to exclude the light completely. (4) Eight feet, or eight feet six inches will be sufficiently high for a corner closet in a room only ten feet in height. The top will make a good place for some ceramic or other ornaments.

STAINING A MARBLE MANTEL-PIECE.

M. D. N., Upperville, Va.—You can color your white marble mantel a dark gray by painting it in oil colors, thinned with turpentine, put on with a large brush. Use ivory black, white, yellow ochre, permanent blue and light red, and mix a large quantity at one time, for you may not be able to match the shade exactly in mixing more. Marble may be permanently stained by the endolithic process, but that is patented, and the proprietors would probably not sell the chemical liquid required for the purpose.

HOW TO TEACH A CHILD TO DRAW.

L. writes: "What is the best method for developing the idea of form and outline in teaching drawing in any ordinary school? Should a child be taught to draw from printed outlines and objects first, or from a real object?"

Let the child first copy in outline, simple drawings, such as Ryan's "Elementary Forms and Models," published by Cassell & Co. After this, when they can hold the charcoal and guide the hand, the pupils should be given blocks and other simple objects to draw from, in outline only at first; and later they should be taught to observe the light and shade. A few simple lessons in perspective should be given at this time, and the principle of the eye level thoroughly explained. From objects the pupils proceed to drawing from the cast, and finally draw from life. Charcoal should be used from the beginning and paper stumps. This method of using charcoal has been described in The Art Amateur.

ADVICE AS TO FORMING AN ART CLUB.

SIR: I write to ask your advice as to the best method of forming an Art Club in our town. I live in a small place, of about six thousand inhabitants. We have quite a number who are interested in painting and drawing; some doing very nicely in out-door sketching. We think we might be of mutual help to each other if we understood how to go to work properly. A. C. P., Canandaigua, N. Y.

There are no formidable difficulties besetting the formation of such a club. We will assume that six young men and women conclude to constitute themselves an association. They hold a meeting, canvass the situation, come to an understanding as to what they desire, and the work is done. The expenses of such a club are insignificant. A small initiation fee will cover the cost of a few casts and standard works on art and of some practical periodical. There need be no outlay for rental, for the club can assemble, as the Salmagundi in New York does, at the residence of one or another of the members in rotation. The Salmagundi began this practice in its early and impoverished days; now that it is prosperous and powerful, it keeps it up for the social gratification this interchange of hospitalities affords.

The dues of an art club should be kept at the minimum figure, like the initiation fee. But there should be initiation fees and dues by all means, for they raise the club above the level of a mere casual assemblage. The members, having paid their dues, will desire to enjoy their benefits; they will experience a sense of responsibility to the club which they otherwise would not. In the matter of officers, an energetic member for secretary, who can also act as a treasurer, will be all that the actual business interests

of a small association require. Meetings should be held at least once a week, and as much often as is desired. For a working art club three or at most four evenings a week would be sufficient, and the work done by the members during the rest of the time should, by all means, be presented for general inspection and discussion at these meetings. Such discussion and criticism go far toward correcting errors and encouraging renewed perseverance.

A very good plan, which is in practice in most working art clubs, is to give out a subject for illustration by the members, the subject usually consisting of a single word, as "Joy," "Despair," "Darkness," or whatever it may be. These subjects each member should work out at home, giving his or her idea of it pictorially. The various compositions should be exhibited together. These competitions frequently bring out some beautiful ideas, even if they are often crudely expressed. But they are expressed. The student is taught to tell what he or she thinks, and the first step in the practical development of invention is thus made.

One thing should be remembered in connection with an art club—that nothing succeeds without serious attention. With this fact well in mind, good fellowship will lighten hard work, and each member will help his neighbors by the common example of unselfish devotion to a common cause.

COLOR SCHEME FOR A (HOSPITAL) SITTING-ROOM.

SIR: I wish some hints for painting the walls of my sitting-room, a rough plan of which I send you. The walls are ten feet six inches high, of plastered brick, with four doors and two southwest windows. The casings are very heavy yellow ash, and must be left as they are. The casings come to within sixteen inches of the ceiling, which has a six-inch cornice. The carpet and furniture combine shades of olive and black. The furniture is fronted with deep crimson plush. I imagine that there should be a dado and a frieze.

The walls must be divided only with a frieze, the height not being sufficient for both dado and frieze. Paint the wall up to two feet below the cornice with a dull sage tint of medium depth, and let the remaining two feet above be treated as a frieze, and colored a deep "terra cotta" or warm reddish brown. Separate the lower band from the wall color by a picture-rod of ash two inches deep. Paint the cornice olive brown, and cove of the same, if there be any, dull crimson. Paint the ceiling a light "old gold" or greenish tint.

THE TRICK OF "PATINAGE."

H. F., Chicago.—The term describes a dangerous trick of picture-dealers in "old masters" who use old pictures which bear a certain resemblance to those of famous artists and have them touched up skilfully so as to increase the likeness. Thus "Ruydaels" are made from works of Isaac Koenes, "Rubenses" from Van Oosts or Diepenbecks, and "Claude Lorraines" from pictures of Patel.

CONCERNING EMBROIDERY.

B. H., Tarrytown, N. Y.—Either crewel or silk may be used for "Queen Anne darned work," which is done by taking the stitches irregularly, or by leaving an equal number of threads with those on the needle, in the alternate rows, or else by taking

the stitches diagonally, varying to diamond or hexagon-shaped forms, any of which will make an agreeable result. Little arrow-heads of blue silk scattered over a background of coarse linen make a good alternative to a pattern of large mallow flowers outlined in dull yellow silk. Often the flowers of a design are worked in darning stitch, then outlined with a contrasting shade. (2) A simple pattern is a border of conventionalized oak-leaves outlined in green upon unbleached linen, the ground supplied by wood-brown darned work in crewel. By way of variety to this, there is a pattern of oranges and leaves and blossoms (always popular), where the outlines are done in coarse chain-stitch, and the fruit and leaves filled in with a sort of network coarsely worked in crewel.

MRS. H. D., Milwaukee.—The photo-frame may be embroidered on any material. Fine linen crash is specially suitable. The following color scheme can be varied according to the taste: Do the leaves in crewel, shades of red and brown predominating, with green introduced rarely, and occasionally, with the vividness of a stain. Use silk in the lightest tints with the crewel work, the flowers in shades of brown and gray silk. Use for this silk in filaments untwisted, taking several threads into the needle. This gives a fineness of texture not otherwise possible. Roughen a little the short stitches at the end for better effect.

K. C., Paterson, N. J.—Whether the embroidery be on velvet or silk, for church work it should always in the first instance be worked in a frame on linen or holland, and afterward transferred to the velvet or silk. After the embroidery has been transferred, the enrichments in gold thread round the edges, the little spiral and radiating decorations, should be "laid" on to the ground and the whole work finished off neatly. In making up, a stout interlining of strong, even linen, should be used. This is better than buckram, which is too stiff, and is apt to crack and make ugly marks in the velvet.

TO PAINT PEACH-BLOSSOMS.

B. T., Leavenworth, Kan.—To paint peach-blossoms, in oils, use German rose madder; for shadows, white, ivory black and yellow ochre, with a touch of the rose madder; for high lights, white and rose madder, with a touch of cadmium yellow. Wild roses may be painted with the same colors. For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine tempered with the local tint; for high lights use white, ivory black and a very little burnt Sienna.

SUNDRY QUERIES ANSWERED.

W. G. T., Muscatine, Ia.—Undoubtedly Rosa Bonheur stands "among the great animal painters of the world."

"A SUBSCRIBER," Xenia, O., asks: "What is Collabaugh brick: is it enameled, or rough, and what color is it?" We have never heard of it.

MORGENROTH, Halifax, N. S.—Color studies of other animals are already in preparation, but we shall try to give soon, at least some of the subjects you suggest.

E. L. P., Seville, O., asks: "Should 'Siccattif de Haarlem' be put on paintings to brighten them? If so, how should it be used?" Some of the older artists used it with oil, in the place of varnish. But you will find it more satisfactory to use re-touching varnish for your purpose. Soehnée's French Re-touch-

ing Varnish comes in small bottles ready for use. It dries immediately, and should be put on quickly with a large flat bristle brush.

BUNTHORNE, Rochester, N. Y.—"Clobbered china" was the term used to designate the old blue and white Chinese porcelain which was painted over and refired for the English market.

W. F. R., Butler, Mo.—We do not sell artists' materials. Write to M. H. Hartmann (120 Fourth Avenue, New York) mentioning this magazine, and he will furnish you what you need, including instruction book.

E. L. P., Seville, O.—When painting on satin with water-colors it is advisable to use an underpainting of Chinese white. If oil colors are employed they are mixed with Decoline to prevent them from spreading.

A., Chicago.—Utrecht velvet is only suitable for coarse crewel or tapestry wool embroidery. It is fit for curtain dados or wide borderings. Velvet cloth is a rich plain cloth finished without any gloss. It is a good ground for embroidery, either for curtains or altar-cloths.

J. H. E., Troy.—Dr. Fau's "Anatomy" is one of the best books of the kind published, and will be very useful for students. The uncolored copy costs about \$9, and can be ordered through any large bookselling firm. Duval's "Artistic Anatomy," published in The Fine Art Library by Cassell & Co., is also an excellent work, and costs about a fourth of the price of the other.

B. F. H., Louisville, Ky.—If you wish to paint your zinc statue the color of terra cotta, use ordinary oil colors: Indian red, white, yellow ochre and a little ivory black. Mix a large quantity of the color at once as it may be difficult to match the shade if you find you need more. Use turpentine with the paint which should be put on only as thick as is necessary to cover the zinc completely.

T. J. FINDLEY, O.—Your inquiry about the application of Bragdon's "Lustra" colors to "Art Pottery," was sent to Mr. Bragdon, who writes in reply: "My colors are especially intended for decorative work on textiles, and especially on plush, and as a rule they are not gratifying when used on wood, stone, etc., though perhaps they are less objectionable when mixed with the special medium, than when (as is usual) the general medium is used."

M. F., Germantown, Penn.—In modelling a bust from nature, place your sitter not less than six feet from you, so that you may see the whole head at one glance. If brought nearer, only portions of it can be seen at once, and one part ought never to be modelled without due reference to the rest, and each part should be advanced equally with the others. This rule must be kept constantly in mind, as it is only in this way that the harmony of the whole can be preserved.

J. H. T., Boston.—(1) "Tint tools" are for the purpose of making on the block the various degrees of shade in an engraving corresponding to washes in a drawing—skies, smooth water, and so on. These effects are produced by a series of lines which are parallel and equidistant in each particular shade. The lines may be straight, curved, or irregular, but they must have a certain uniformity to produce the effect desired. (2) The best American canvas we consider as good as the French or the English. The German is generally inferior.

Gratis Any of these Catalogues will be sent free upon application if this journal be mentioned:
100 page Illustrated Catalogue of Books on Building and Decoration.
75 " " " Drawing Instruments.
50 " " " Artists' Materials.
WM. T. COMSTOCK,
6 Astor Place, NEW YORK.

JOSEPH GILLOTT'S
Steel Pens
FOR ARTISTIC USE in fine drawing, Nos. 60 (Crowquill), 590 and 591.
FOR FINE WRITING, Nos. 1, 303 and Ladies', 170.
FOR BROAD WRITING, Nos. 204, 380 and Stub Point, 240.
FOR GENERAL WRITING, Nos. 332, 404, 390 and 604.
Joseph Gillott & Sons, 91 John St., N. Y.
HENRY HOE, SOLE AGENT,
Sold by ALL DEALERS throughout the World.
Gold Medal Paris Exposition, 1878.

WHITING'S
STANDARD
WRITING PAPER
AND
ENVELOPES
Ask your stationer for the new box goods of the Whitening Paper Company, Holyoke, Mass.
"WHITING'S STANDARD," Cream and azure, rough and smooth finish. No. 1. Quality, white and cream, satin finish. Edinburgh Linen, cream and azure, mill finish. Antique Parchment, cream, antique finish. All neatly put up in quarter ream or quire boxes. The handsomest line of Stationery in the market.

BOOKS—A letter to the Hon. JAMES G. BLAINE from U. S. Senator WARNER MILLER, of New York: *Washington, D.C., Jan. 16, 1884.*
Dear Sir: Mr. F. E. Grant, of No. 7 West 42 St., New York, is a very conscientious and painstaking bookseller. I have known him well for a number of years, and have made many purchases of books through him. He was for a number of years, also, the medium used by General Garfield for such books as he desired. I only desire to say that, should you wish to purchase any books at any time, you will find Mr. Grant in every respect reliable and trustworthy.—Yours truly,
Hon. J. G. BLAINE,
Augusta, Me.
WARNER MILLER.

Whenever you need a Book of any description call on or address F. E. GRANT, 7 West Forty-second Street, New York.

FOR 16 Cent If your stationer or artists' colorman does not keep always on hand a full line of

DIXON'S
AMERICAN GRAPHITE
PENCILS.

we will send to your address samples guaranteed to be worth double the amount, if *The Art Amateur* be mentioned.

JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

JUST PUBLISHED:

4 Fanciful, and
4 Dreamy Studies from
Fairyland
after celebrated originals by
W. S. COLEMAN,

to be seen at all Art Stores and at
office of the Publishers,
RAPHAEL TUCK & SONS,
298 Broadway, N. Y.

"LUSTRA PAINTING."

The most superb method of Decoration for Hangings, Screens, etc., resembling antique embroidery or applique of metallic fabrics.

The only genuine colors are made by R. H. Bragdon, the inventor of the art, by whom only it is copyrighted and registered in U. S. Patent Office, and whose name appears on the label of every box and bottle. Each box contains 30 bottles of color and 2 bottles mixing medium; price, \$3.50.

"How to do Lustra Painting" (price 50 cents), is a complete self-instructor. Circular with full particulars for ac. stamp.

R. H. BRAGDON, Artist,

1155 Broadway, New York City.

PORTRAITS ON PORCELAIN AND IN CRAYON.

Miss E. BOYLE, Mrs. G. A. BOYLE,
STUDIO, 6 EAST FOURTEENTH STREET, NEW YORK, ROOMS 7 AND 8.

Lessons in all branches of Porcelain Painting, Heads, Figures, Landscape, Flowers, Fruit, etc.

PUPILS CAREFULLY INSTRUCTED IN PORTRAIT PAINTING.
Crayon Drawing from Life, Casts, Photographs, etc. Portraiture a specialty.

OSGOOD
Art School,

DOMESTIC BUILDING, corner Broadway and 14th Street, New York.

Branch, Saratoga Springs, Broadway, opposite Congress Park. Open July 15, closing October 15.

The method of instruction is thorough, skilful and practical. The course of study includes Drawing from Casts, Life, Still Life, Sketching from Nature. The Decorative course includes all the latest novelties. The number of the lessons optional with the pupils, who may enter at any time. \$1.00, 3 hours' lesson; or 6 lessons, \$5.00. For particulars see circulars; sent on application.

MISS A. H. OSGOOD.

AMERICAN ART SCHOOL, 58 W. 23d St., N. Y. Instruction in Drawing, Painting and Crayon Portraiture. Orders received for Portraits in oil and crayon. Send for circular.
A. L. BLANCHARD, PRINCIPAL.
Branch at Chautauque, N. Y., from July 12 to Aug. 24

ESTABLISHED 1865.

CARL HECKER'S
STUDIO & ART SCHOOL

ROOMS 8, 9 AND 10,

No. 6 West 14th St., New York.

Instruction in all branches of High and Industrial Art. Saturday Classes for Beginners and Teachers. CIRCULARS SENT ON APPLICATION.

ART SCHOOL OF THE SOCIETY OF DECORATIVE ART.

STUDIOS: 37 AND 39 WEST 22D ST., N. Y.

Thorough instruction given in Drawing and Painting from Life, from the Costumed Model, and in Painting from Still Life; in Drawing from the Antique; in Designing, and in the Principles of Technical and Manual Training. Instructors: FRANCIS C. JONES, CARL HIRSCHBERG, and J. LIBERTY TADD.

The Studios are new, well lighted and well ventilated. For circulars and information in regard to the Day and Evening Classes apply to Miss M. A. VINTON, Secretary, 37 West 22d St., New York.

NEW ENGLAND

CONSERVATORY
School of Fine Arts.

Drawing, Painting and Modelling, Crayon, Water and Oil Colors, Portraiture and China Decorating and Wood Carving, all under Ablest Teachers.

DAY AND EVENING CLASSES.

Also, thorough instruction in Piano, Organ, Violin, and all orchestral and band instruments, Vocal Music, Sight Singing, Harmony, Theory, Composition, and Orchestration; Piano and Organ Tuning; French, German, and Italian Languages; Oratory; English Branches. Elegant Home. 150 hours per term. Free advantages to all regular students.

For calendar giving full information address

E. Tourjée, Dir., Franklin Sq., Boston, Mass.

KORFF ART SCHOOL

29 E. 21st St., bet. Broadway and 4th Ave., And 10 E. 14th St., New York.

Instructions given in Embroidering on Canvas, Tapestry, Silk, Velvet, Kid, etc.

Painting in different branches, on all kinds of materials.

Wood Carving: Swiss and Norwegian.

Terms for Embroidering, \$6 for 8 lessons.

" Painting, \$5 " 6 "

" Carving, \$6 " 8 "

